

THE SAN FRANCISCO
**BAY
GUARDIAN**

WEEKLY!

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SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. NOVEMBER 21 THROUGH NOVEMBER 28, 1975. VOL. 10, NO. 8

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BY BRIAN SULKIS

NOVEMBER 21 (FRIDAY)

“DISARMAMENT. SOCIAL JUSTICE and the Continental Walk” is the topic of a talk by David McReynolds, antiwar activist and author. The gathering begins at 6:30 pm with a potluck dinner. The talk is at 7:30. Both events are free and are at Glide Memorial Church, 300 Ellis, SF. (The Continental Walk is sponsored by the War Resisters League, the American Friends Service Committee and many other groups. The Walk will leave San Francisco on Jan. 31, 1976 and will arrive in Washington DC sometime in October, 1976. For more information on the Walk, call the War Resisters League at 626-6976.)

US CRIMINAL CODE. A panel will discuss and read selections from the proposed new US Criminal Code now being considered by the US Senate in hearings that have sparked considerable controversy. 7 pm, Lurie Room, Main Library, Civic Center, SF.

“STEPPING OUT FOR GEORGE.” Neighborhood Arts Dance for George Moscone. 8:30 pm, The Farm, 1499 Potrero, SF, \$2 donation.

NOVEMBER 22 (SATURDAY)

PETER CAMEJO, Socialist Workers Candidate for President, will speak at a campaign rally and banquet. Also speaking, Omari Musa, Socialist Workers candidate for Senate. Cocktails, 5:30 pm; dinner 6:30; rally, 8 pm. 1849 University Ave., Berk. Admission for banquet and rally is \$5; rally only is \$1/50¢ high school and unemployed. Call 863-2285 or 548-0354.

PORTUGAL: Seminar in its history and current situation. 10 am-5 pm, Oakland Technical High School, Broadway/43rd, Oakland. Free. Sponsored by the Portugal Solidarity Committee. Call 752-6171 or 534-0547.

EQUAL PROTECTION UNDER THE LAW, a panel and audience discussion on the history of equal protection with representatives of the People's Law School. 1:30 pm, Lurie Room, Main Library, Civic Center, SF.

NOVEMBER 23 (SUNDAY)

“ART FOR TOM'S SAKE.” Tom Hayden Fundraiser Auction. More than a dozen prominent gallery artists will be contributing original works to be sold at a special auction-benefit. Michael Douglas to be auctioneer. 3-5 pm, Park School Auditorium, East Blithedale/Elm, Mill Valley. Doors open for viewing at noon.

SALSA MUSIC FESTIVAL to benefit needy students, featuring Azteca, Cesar's Band and Sapo. 3-8 pm, Centro Social Obrero, 2929 19th St., SF. \$3. Sponsored by Latinos Unidos, a Latin cultural organization. Call 982-5599.

“DEATH OF A SALESMAN.” Arthur Miller's masterpiece presented by the New City Theatre as a benefit for the United Farmworkers Union. Baked goods and drinks will be served. 7 pm, Finn Hall, 1819 Tenth St., Berk. (Also, a spokesperson from the UFW will discuss the election campaign and current developments in the boycott.)

UNITED FARM WORKERS, in their struggle to expose the injustices in the fields and gain support in the cities, will hold a Thanksgiving Sacrifice meal and a showing of the film, “The Grapes of Wrath.” 7 pm, United Methodist Church, Camino Alto/Sycamore Ave., Mill Valley. \$3 donation. Call 457-5433 or 383-7293.

NOVEMBER 24 (MONDAY)

TITICUT FOLLIES, Frederick Wiseman's controversial documentary on a Massachusetts state hospital for the criminally insane, will be shown at 7 pm, in the Lurie Room, Main Library, Civic Center, SF.

PICKET LINE protesting the arrests of and showing solidarity with two members of the Progressive Labor Party who go on trial today. Mike Ryan and Gina Milbourne were arrested on July 8, 1975, in front of KGO-TV while protesting that station's coverage of the Ku Klux Klan. Picket line begins at 8:30 am at the Hall of Justice, 7th/Bryant, SF; trial at 9:30. Call 285-0186 or 655-2827.

JOIN SAN QUENTIN SIX DELEGATION Committee delegation meeting in Sacramento with HEW Secretary Mario Obledo and Asst. Sec. Frank Coronado concerning the defense committee's request that the defendants be transferred from San Quentin to Marin County Jail. All those interested in joining the delegation should contact the committee to sign up for bus transportation that will be provided. Call 626-0690 in SF, 527-6698 in the East Bay, 457-9171 in Marin.

NOVEMBER 25 (TUESDAY)

WOMEN IN PORTUGAL. A program on the new women's movement in Portugal and the role of women in Portuguese society. Includes an interview with three members of the Portuguese women's movement and readings from “New Portuguese Letters,” the book that sparked international support for Portuguese women. 10 pm, KPFA radio, 94.1 FM.

NOVEMBER 26 (WEDNESDAY)

BENEFIT DANCE for Inez Garcia and the East Bay Women's Building. Music by Deadly Nightshade. 8 pm, Finnish Brotherhood Hall, 1970 Chestnut, Berk. \$2.50, free childcare, women only please. 652-3034.

REMINISCENCES OF A TERRORIST. Clara Halprin is 87 years old. She is the last surviving member of the Maximalists—a group of Russian terrorists who operated in the early years of this century. Excerpts from an interview with her, and other reflections on the appropriateness of terrorism in this age and in the past. 8:30 pm, KPFA radio, 94.1 FM.

letters

'Publicity fraud'

I'd like to turn readers on to the Ford-Rocky publicity fraud on urban homelessness. After all the media hype (free campaign advertising for the Republicans) it turned out there were only 100 homes being made available in Oakland, which has been more recently cut to 25 homes. With 1000 families applying, that leaves 975 families to turn down and leave in slums. Time for a revolution?
Elton L. Golden
San Francisco

The battle of the sexes

Katy Butler's interview with four gay couples in your Nov. 7th issue was engaging and well-written but I would like to pick bones with the headline writer who refocused and cheapened her article with those slick headline banners. “Gay Couples: Sitting Out the Battles of the Sexes” highlighted your front cover, and inside, the article caption running across two pages proclaimed even further: “Gay Love: Sitting Out the Battle of the Sexes.”

Are gay lovers conscientious objectors, avoiders, cowards, bench-sitters?

Does the “battle of the sexes” take place only in beds?

Course not. It takes place in the streets, on buses, in stores, in offices, in classrooms, coffeehouses, TV programs, newspaper and magazine articles, movies, in deserts, on mountains. Many places.

At least Butler only wrote that “some gay lovers . . . are sitting out the battle of the sexes,” and I wouldn't have taken this all that literally except that I'd already been bashed on the head with this image twice before I even started reading the article. The writer cautioned that she wasn't intending to represent any “typical” gay couples. Even if it had been shown that these eight individuals had successfully weaselled out of this noble battle, it'd still have to be shown of all gay couples, and then of all gay lovers.

Dianne Heitman
San Francisco

'Lesbians are not gay'

As a Lesbian-Separtist I was furious with your recent article on “Gay Couples” in which you identified Lesbians as gay women. Lesbians are not gay. Our message has nothing to do with the gay male. They do not speak for us. You have completely ignored the political nature of Lesbians by focusing on the sexual and the personal. I see your article as an attempt to trivialize and invalidate us because you are threatened by our power.
Yvonne Campbell
Oakland

Gay alcoholics

In your recent article on Gay alternatives to the bar scene, you quoted a person who works with Gay alcoholics as saying the high rate of alcoholism among Gay people is a “myth.” I find the statement astonishingly naive.

Arguments over the causes of the disease of alcoholism divide among theories of environmental causation and genetic factors, but one reality is certain: contact with the drug alcohol is necessary to activate the disease whether it is acquired or inherited. In the context of Gay social life, bars are the predominant feature, and as a result the frequent use of alcohol by

Gay people is highly likely from a situational viewpoint alone.

One of the ways straight society oppresses Gay people is to insist on anonymity and to pretend that we don't exist. Thus the health problems of Gay people have gone largely un-researched. In the field of alcoholism this void has been filled a bit by a recent study of the incidence of alcoholism in the Gay community of Los Angeles county. The study shows that 25% of Gay drinkers suffer from the disease of alcoholism. This figure is 150% more than the figure for the US population at large, for which the rate is around 10%.

Medical authorities rank alcoholism as the third largest cause of death in the nation. It looks as if it might be the Number One health problem in the Gay community.

William L. Boletta
Alcohol Counselling Center for Early and Preventive Treatment
San Francisco

Schechner fills gaps

Glad that you liked the jokes. However, the reason I'm writing is to fill in a gap in your coverage of election night on TV.

In your piece Fred Gardner neglected to mention the following:

KQED was also live from City Hall via mini-cam—and in fact the first returns broadcast came on Channel 9 at just before 9 o'clock. They were fragmented, but there they were.

KQED at 10:30 called the Hongisto race (which didn't take much because of the size of his lead), and more to our credit we were first to call the Ferdon surprise.

KQED also had precinct lists and we did mayoral analysis in terms of specific strengths and weaknesses as early as 11. Admittedly KTVU was in better shape . . . but only 2 and 9 had more than straight numbers.

KQED had the most thorough and thoughtful postmortem in town . . . 90 minutes from 11 to 12:30.

Why Gardner didn't include some of this is a mystery. Our sources—who have seen his set—tell us it receives all channels. Maybe you should check his wrist. It doesn't seem to turn beyond 7.

Bill Schechner
KQED Newsroom
San Francisco

Happy backtalk

Well, here we go again . . . your semi-annual verbal spanking . . . [“All the news that's fit to see,” Guardian, 11/7/75.] First, who in the hell is Fred Gardner? How in the hell could he write an article about Bay Area TV journalism without talking to me? And why would you print it? Answers: No one seems to know . . . He can't . . . and you found out somewhere along the line that to write about local TV news sells papers.

However, there were so many errors in the story it boggles the mind. A few I'd like to correct . . . first, the “nobody expected Van Amburg, an ex-reporter who has been in Bay Area broadcasting for 20 years, to become a super star.” 1. I am not an ex-reporter. 2. I haven't even been out of college 20 years. 3. Super Star . . . that would take some research of which Gardener (or whatever his name is) would be incapable.

“Van Amburg comes in at three and re-writes his own material to make sure it's right for his voice.” Does that mean I score it in D-Flat or C-Sharp?

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 10, NO. 8 NOVEMBER 21 THROUGH NOVEMBER 28, 1975

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Who gets the Feinstein/Ertola/Marks vote?

BY JERRY ROBERTS

As the Guardian goes to press, John Barbagelata and George Moscone are a few hours away from a joint appearance on KQED-TV, part two of a five-program series that is the keystone of a massive media effort to cover the two-way race for the SF mayor's office. Two weeks after the general election in which he won a spot for the Dec. 11 run-off, Barbagelata remains the underdog. Barbagelata is scrambling, without benefit of a professional campaign manager, to patch together a citywide campaign operation to match the machine which Moscone has had purring for nearly 11 months.

Many TV and radio stations which gave only token coverage to the general election are now unencumbered by the political and equal time complexities of covering 50 candidates and a host of ballot propositions, and wish to focus on the drama of SF's one-on-one mayor's race. TV stations KTVU, KRON, KPIX, KGO and KBHK have all scheduled free air time for simultaneous Barbagelata/Moscone appearances and a dozen radio stations are clamoring for the candidates too. But the KQED series, which totals three hours and features a different topic each week for five weeks, offers substantially more.

Opinions about who won the first KQED "debate" on Nov. 12, which was concerned with municipal finance, seem divided into two camps: those who think Moscone creamed Barbagelata and those who think the whole event was a somewhat disgraceful circus.

Moscone promised plenty. He said he could pay the city's welfare bill with a new commuter tax, provide relief for renters, blue collar work for the unemployed and better street repair, Muni and police service for everyone. He stayed on the offensive, attacking Barbagelata as the "darling of big business" and a wildcat conservative: "John Barbagelata doesn't have the knowledge to know where his programs will lead."

But he looked lame, both when he tried to bluster away Barbagelata's repeated questions about the legality of Moscone's proposed commuter tax and when he glided over Barbagelata's taunts that he couldn't even recite the names of the city's three business taxes.

Barbagelata looked best when he plugged his consistent record of fiscal conservatism ("I've opposed every phony tax") and derided Moscone's economic program: "So far, you've proposed a tax that's totally illegal, told us you're Santa Claus and said you're gonna put in two new taxes." But Barbagelata generally came across as unprepared and hot-headed. A fouled-up schedule got him to KQED only nine minutes before air time and connected to a mike only ten seconds before air. He never did relax. He made repeated mistakes on the rules of debate procedure, desperately fumbled for a file through 30 seconds of dead air time, repeatedly complained about being "bulldozed" and finished by wasting his summary statement with a heated warning he might call off all future appearances.

Immediately after the show, Barbagelata angrily said he was reconsidering the whole series and wanted the format changed. He got it changed: negotiations with Moscone and Joe Russin, KQED's news director, resulted in a plan for a panel of reporters to ask questions instead of having the candidates interact. But the future of the series still looks shaky: Ed Spizel, Barbagelata's media man, told the Guardian he wasn't sure whether Barbagelata would make the already-scheduled Dec. 3 and Dec. 10 shows. "We're playing each

week as it goes," Spizel said.

Barbagelata has virtually directed his own campaign all along, and his on-again off-again attitude towards KQED is symptomatic of the somewhat confused state of his whole operation. Since election day he's opened nine new neighborhood headquarters and absorbed about 700 new workers into his campaign. But, under the strain of being both candidate and campaign manager, he has missed a number of scheduled meetings, including an important supervisors' meeting and a first-time breakfast with a group of clergymen from Hunter's Point at his Ocean Avenue headquarters.

Though he's reaching out more now for minority and gay votes, Barbagelata's trump card for Dec. 11 remains the heavy-voting homeowner districts like the Parkside-Sunset-Richmond. He must also count on winning a huge share of 30,000 votes which fellow-conservative John Ertola won citywide on Nov. 4. Ertola himself reportedly will endorse neither Barbagelata nor Moscone, but Harvey Hukari, Ertola's campaign manager, is now working on the Barbagelata campaign. Hukari estimates that "about 80%" of Ertola's old vote will go to Barbagelata in the run-off.

Moscone's campaign has also received hundreds of new workers from other campaigns. Moscone's strong point is probably the large volunteer turn-out-the-vote operation that worked so well for him in the primary. The operation will be aided Dec. 11 by the addition of get-out-the-vote volunteers brought into the Moscone campaign by ex-supervisory candidates like Lorraine Lahr and Joyce Ream.

Moscone has alarmed some of his early supporters with a steady drift towards the middle on important development issues. Erosion of his strong anti-Manhattanization stands began around Nov. 1, when an Examiner piece quoted Moscone as saying, "It's against reality and against the best interests of the city to reverse the trend toward commuters." It continued with a Nov. 9 KTVU appearance in which Moscone refuted his earlier categorical opposition to new downtown high-rise construction by saying that each high-rise should be considered individually. Questioned about the apparent change in his position, Moscone told the Guardian, "What I really wanted to convey earlier [in the campaign] was that I didn't see highrises in the foreseeable future, that we ought to look for something else. But you can't foresee the future and you can't tie the hands of government."

Dianne Feinstein has already all-but-endorsed Moscone. Feinstein's endorsement would probably mean a substantial majority of former Feinstein voters would go over to Moscone. He is already assured of support from many of Feinstein's neighborhood environmentalists who deplore Barbagelata's horrible voting record on neighborhood and development issues as well as votes from Feinstein's feminist, minority, gay and Pacific Heights liberal supporters.

Any way you cut up Feinstein's support, it will take roughly 100,000 votes for either Barbagelata or Moscone to win Dec. 11, depending on the size of the voter turnout (question: will voters be electrified or bored beyond belief by the heavy media coverage?). Conceding both candidates the votes they won Nov. 4, Moscone needs only 30,000 to 40,000 "new" votes to win, while Barbagelata must find 55,000 to 65,000. If Moscone wins only half of Feinstein's and half of Milton Marks's general election votes, he can still lose 80% of the Ertola vote and come out ahead. If Barbagelata runs better than expected with either Feinstein or Marks supporters, however, the crucial votes could be the 5600 votes cast for the six "minor" candidates on election day. ■

Again, bullcrap . . . I start at ten in the morning each and every day . . . and I re-write to correct mistakes . . . or to make sense out of it . . . or to develop a lack of flow . . . and it's not just in my copy . . . but in most of it . . . Gardener could have asked . . . he didn't.

"Van Amburg is said to dislike sharing his air time with reporters . . ." Bullcrap again . . . I'm the one who fought to let them do their own stories on the network feeds. Until I took over as anchorman . . . the anchorman did all of them . . . I thought it would be good for morale and help in the development of the staff if we did it this way. It took a lot of fighting, but we won . . . and it's now accepted . . . Secondly, I have also been fighting to get some of the reporters on the air in their own situations . . . but that still doesn't mean just because they covered a



story they could or should go on with it. Fred Gardner could have asked . . . he didn't.

His chronology is all screwed up . . . as are the comments of some of his self-serving contacts . . . and finally, he wouldn't know Happy Talk if hit in the face with it . . . and that's what should happen!

Until you find the need to sell more newspapers . . . sincerely not in step . . . Van Amburg
KGO-TV
San Francisco

Fred Gardner comments: The reason I didn't interview *you* in the course of researching the TV piece is that my purpose was to examine the off-camera side of the news shows. The facts I reported about your background in broadcasting and your work routine were provided by colleagues of yours at KGO—the people whose "mistakes" you generally manage to "correct." Four members of the "News Scene" staff told me you have been complaining recently about reporters taking what you consider too much time to deliver their own stories on the air. I'm sure they'll be glad to see the position you take in your letter.

Your letter reeks of contempt—not just for me but for your own co-workers. Most of us in this society are "nobodies," Van, and the few with wealth and fame ought to conceal their arrogance if they hope to keep the lid on people's anger.

'Stop the presses'

Jesus H. Keeristtt! Stop the presses. Call the cops. Do something, for gawd's sakes. Don't just stand there, do something. No man, it's too heavy. I just can't handle it. It's just, just, too . . . real. Y'gotta stop playing with my head like this. Bruce, Fred, please stop. Somebody do something.

Say it ain't so, Joe. You mean the whole thing, the whole gawddamn thing, was a put on? Wow, like, what a show. I mean they're better than the Mime Troupe. For real, a whole election, like

over a million big ones must have been spent on this one. And all those actors—they're better than Robert Redford as the Candidate.

But, I'm really glad you told me now. It'll help me get my head together. Hell, after I digested the real meaning of what you all said, I just took my Moscone button and flushed it down the toilet. And I made my old lady scrub the Barbagelata sticker off the car. (We can handle differences, we're liberated.) No more. They're not gonna fool me. I mean, like I'm still afraid, but I'm not fooled. No way man.

But you're not afraid. I mean at least Fred Gardner's not afraid. Right? He told it so we could all hear it. There, right at the end of his great little review on the election show coverage, "TV news election night duel" (Guardian, Nov. 7, 1975). Fred said, "(Unfortunately, nobody had the audacity to say that the whole spectacle [the San Francisco election] was a big charade, designed to conceal the realities of political power in this society.)" That was real good on those paranthesis and all.

Right on, Fred, right on.
Michael P. Miller
San Francisco

Voter fraud downtown?

In your article "Busman's Holiday for Chron Reporter" you state that charges were filed against eight SF voters who really lived outside town "including labor leaders George Evankovich and Vic Thuessen (sic)."

Thuessen terminated his employment with the Civil Service Association, Local 400, SEIU, AFL-CIO in April 1975 and was last employed as a campaign worker in the Marks for Mayor effort.

Regarding voter fraud, why don't you check to see how many people are registered to vote at downtown office buildings such as the Standard Oil Building, 225 Bush, and the Russ Building, 235 Montgomery?

Terrence Ryan
Treasurer, SEIU Local 400
San Francisco

How about the women's bars?

To quote your quote: "It is a newspaper's duty to print the news and raise hell."

I wish to raise hell with the article written by Chet Roaman in your October 31 issue. I found the article to be poorly researched, somewhat biased and not very informative. He states "There is no women's bar in the East Bay." *The Bacchanal* located at 1369 Solano Avenue in Albany, is owned by two women and is for women. *The Bacchanal* has been in existence for approximately 2 years and is probably one of the more popular women's bars in the Bay Area. It features such activities as live entertainment by some of the leading women musicians every Sunday evening, it has an evening of poetry by outstanding women poets in the Bay Area, it has a continuing women's art exhibit and in general contributes greatly to the exposure of women artists, more so than any other women's bar in the Bay Area.

In addition, Mr. Roaman ignored several other women's bars and, instead his article dealt with many of the men's bars and baths. I can only hope other articles written by your reporters are better prepared and researched and I trust you will be anxious to correct this glaring oversight on the part of Mr. Roaman by giving due recognition to *The Bacchanal* in your next issue.

Nancy Gillis
Berkeley

KQED ELECTION IN COURT

The dialog between public television station KQED and its dissident members' organization, the Committee to Save KQED KQED, is now being conducted by lawyers. Ground rules for the station's Board of Directors election, scheduled for December, are at issue.

On Nov. 13 the committee, represented by attorney Fay Stender, filed suit in SF Superior Court to force the station to carry a one-page ad in the December issue of Focus, the magazine KQED sends its members. The proposed ad would plug the committee's candidates for the Board of Directors and include a proxy form whereby members could assign their votes to the committee. (A direct mail campaign has already garnered some 10,000 proxies according to Larry Hall, chairman of the committee.)

The committee's suit also seeks to establish the validity of the proxies by striking down the station's election rules requiring that proxy votes must be "exercised by use of the actual physical ballot sent to the members" and accompanied by the address label from the December Focus. If the court allows the station's rules to stand, the proxies gathered thus far would be invalid.

At a Nov. 17 hearing before Superior Court Judge Henry Rolph, the committee failed to get a temporary restraining order preventing the December Focus from appearing without its proposed ad. (Fay Stender says that the issue involved remains to be settled, and that the station may have to send out the ad as a mailing if the court rules it was improperly turned down.) The other issues raised in the suit will be heard on Nov. 26.

In a connected Superior Court action Nov. 17, lawyers for KQED, Inc. filed a "cross-complaint" against the Committee to Save KQED. This action would force the committee to return the station's membership list which, the station claims, was "improperly acquired" earlier this year. The station is also demanding that the

UPU prison ride

The United Prisoners Union sponsors car caravans to transport people who want to visit convicts to California prisons every other week. The next trip will be to San Quentin and will leave the UPU office at 1899 Oak St. on Nov. 29 at 7 am. On Nov. 30 at 9:30 am, a caravan will depart the UPU office for Vacaville. A caravan will travel to Tracy on Dec. 1, leaving at 10 am. If you want to visit someone in prison and do not have transportation, or if you have a vehicle that can carry people, call 863-1410, 863-1411 or 626-1822. UPU requests that you call in advance to reserve a space.

—J.R.

committee change its "intentionally confusing" name and return funds contributed by KQED members who mistakenly thought that the committee was an official arm of the station.

Larry Hall, head of the committee, told the Guardian he thinks the station is acting "in desperation" because in previous elections fewer than 2000 votes have been cast, "and we've got 10,000." Hall ridiculed a KQED press release describing the station's "long-standing policy of one-member-one-vote." According to Hall, "Their election procedures were enacted at the October board meeting, specifically to block the use of proxies."

Hall has the option of complying with the procedures by urging his supporters to stick their Focus label to the ballots and forward them to his committee. But he says this would be "too costly" and "more difficult than it appears, because the votes are due ten days after they're sent out."

Focus editor John Burks told the Guardian that the December issue will devote equal space to sketches of all 21 Board candidates—the 12 nominated by the board's own selection committee; eight running on the Committee to Save KQED's slate; and Nancy Jaicks, a candidate proposed by the politely critical Members' Action Program.

The election is to fill eight vacancies. Names of the 12 official nominees will appear on the ballot, along with eight lines for write-in candidates.

—Fred Gardner

Follow that story!

Scavengers clean up at City Hall (9/13/75):

A public hearing about the scavengers' 30% garbage collection rate increase will be held Nov. 26 in the Department of Public Health's auditorium, room 300, 101 Grove St. SF residents may present objections to the proposed increase before the Refuse Collection and Disposal Rate Board between 9 am and noon, and again at 2 pm. Sup. Quentin Kopp has asked Chief Administrative Officer Tom Mellon, head of the rate board, to investigate the possibility of a reduced "life-line" collection rate for senior citizens. Kopp told the Guardian he would also push the city to consider charging the scavengers a franchise fee and would encourage investigations of why the rate of return on shareholder's equity is so high for the scavengers and of the scavenger junkets taken by DPW head Myron Tatarian, among others.

Behind the SF Film Festival (10/10/75):

In a feature story about the SF Film Festival, we pointed out that Claude Jarman makes over \$50,000 from two city-connected jobs—half from his position as festival vice-chairman and half from his patronage job as managing director of the War Memorial Buildings. Now the War Memorial trustees have asked Jarman to account for his "full-time" commitment to two employers.



Poets Jerry Kamstra and Lawrence Ferlinghetti read at a picket line poetry reading in support of striking workers at the Doubleday bookstore at Post and Grant Streets in SF on Nov. 14. Five retail clerks at the store have entered the 13th week of a strike against Doubleday for union recognition and for a starting

salary of \$3 an hour. Doubleday, which has nonunion stores across the country, has flown out two managers from New York to run the store. The Doubleday strikers have noticed an increase in the number of people crossing the picket line with the onset of Christmas season.

Jarman will explain his side of things at a trustees' meeting scheduled Nov. 21 at the Opera House. The Chronicle, in reporting on the Jarman situation, has systematically refrained from crediting the Guardian with the expose. An unsigned Nov. 14 Chron story said only that Jarman's current "job hassle" began when "a conflict issue was raised by a newspaper."

San Quentin Six Trial (7/26/75):

During trial testimony Nov. 14, California Bureau of Investigation criminologist Louis A. Maucieri gave a curious explanation for his failure to perform a simple chemical test on any of the 27 inmates housed in the first tier of the prison's Adjustment Center Aug. 27, 1971, the date George Jackson and five others were killed. The test can determine whether a suspect has fired or held a gun. Since one of the guards killed in the incident was shot in the head, defense lawyer Frank Cox asked why Maucieri had not tested the inmates.

"None of them were available," answered Maucieri.

"Why weren't they available?" asked Cox.

"Where the inmates were I don't know," replied Maucieri.

—Eve Pell

Southeast sewage plant (6/28/75): Bayview-Hunters Point residents have sued the city to stop planned expansion of

the southeast sewage treatment plant in Hunters Point. The residents charge they will be irreparably injured by the smell, noise and "health hazards" presented by the expansion. If the expansion is completed, the plant would handle about 75% of the city's total sewage load.

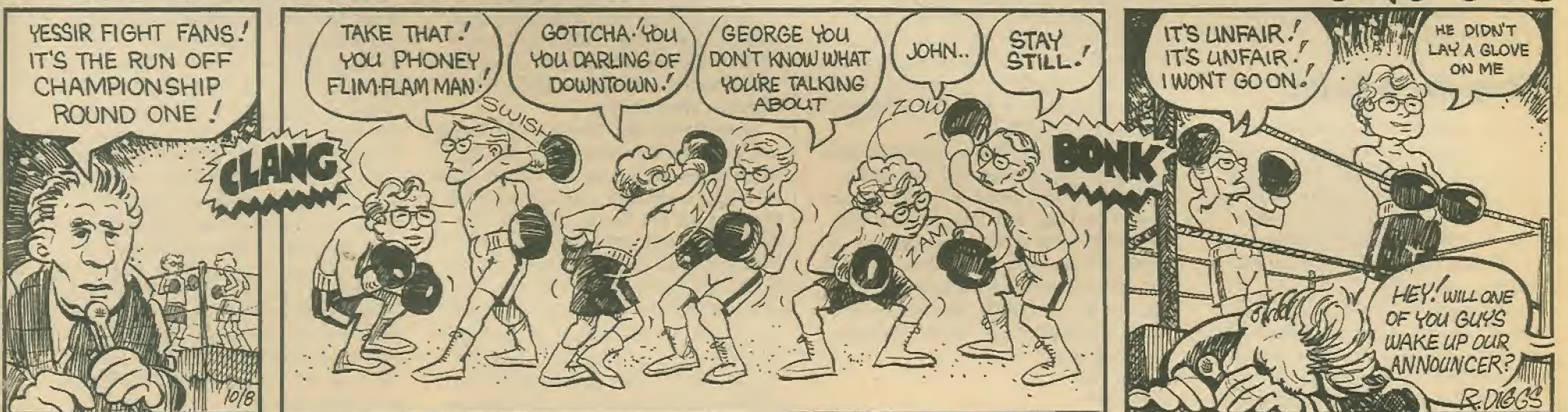
UNIONIZING AT THE GUARDIAN

Following a three-month organizing drive led by Guardian employees, the SF-Oakland Newspaper Guild, Local 52, and the Bay Area Typographical Union, Local 21, notified Guardian Editor-Publisher Bruce Brugmann on Nov. 4 that a "substantial majority" of Guardian workers had selected a joint council of the two unions to represent them in collective bargaining. The Guild and the ITU filed a petition for a certification election with the National Labor Relations Board on Nov. 5.

Since then, a number of meetings involving Brugmann, his attorneys, Guardian workers and representatives of the two unions have taken place. Pro-union employees claim that more than 80% of the staff has now signed up for the union. Brugmann has agreed to respond by Nov. 20 to demands for immediate union recognition, or a count of signed union cards by a third party, or a non-NLRB consent election.

—Jerry Roberts and Bob Levering

DUTCH FLAT





Recall drive flops

The move to recall four members of the Berkeley School Board ground to a halt this week when organizers of the drive failed to muster support from left-of-center community activists and politicians. Ironically, the move ended just after the Berkeley Federation of Teachers endorsed the recall and began organizing political machinery to help put through the effort.

A coalition of angry parents mounted the recall campaign in late September, charging the school board with mismanagement, unfair labor practices and disregard for community opinion during the Berkeley teachers strike. The group began circulating recall petitions Oct. 3,

and had collected around 10,000 pro-recall signatures by Nov. 17, when the decision to discontinue was made.

"We were getting enough signatures," recall organizer Michael Thaler told the Guardian, "but we just weren't getting the support of the left. What we had hoped when we started this thing was that the left would come in on the recall movement and help us out."

Berkeley Citizens' Action, a left-of-center coalition of community leaders, unionists and "progressive" members of the Berkeley community, took an official stand opposing the recall move (see Guardian, 11/14/75), saying that although school board members might be guilty of arrogance in dealing with teachers, their removal from office would not be in the interest of working class people and members of minority groups.

Thaler told the Guardian, "They (BCA) have good grounds for not backing the recall. Poor people and members of the working class and minority communities traditionally don't turn out for special elections. If there aren't any left candidates, the recall would probably work to those groups' disadvantage—and without BCA support, there won't be any left candidates."

With Thaler's group out of action, both of the teachers' unions will also drop out of the recall drive. "It wouldn't look too good for us to single-handedly try to recall the board," one teacher told me. "You have to admit, that would look pretty self-serving."

Last week, the teachers' unions voted to accept a strike settlement proposed by a three-member citizens' panel in October. The settlement gives teachers some of the things they went on strike for, but it will result in as many as 75 teachers losing their jobs next year.

—Bill Wallace

Oakland Piedmont fight

Members of the Piedmont Avenue Neighborhood Improvement League (PANIL), a group of renters and homeowners who live in the community surrounding Oakland's Piedmont Avenue, won a victory of sorts Nov. 18 when the Oakland City Council voted to send a package of the group's downzoning recommendations that were rejected earlier by the city planning commission back for reconsideration. There is no guarantee that the planning commission will find PANIL's proposals any more palatable now than it did Nov. 5 when they were originally dumped, but PANIL members are cautiously optimistic: "At least this proves we're still in the ballgame," PANIL chairman Chuck Talley told me. "There's at least a chance to get what we want."

Prodevelopment interests such as real estate agents and absentee landowners were less than elated at the council's decision to give PANIL's downzoning recommendations another chance. The Save Piedmont Avenue Neighborhood organization (SPAN), an impromptu coalition of landlords and property dealers who banded together last month to fight the downzoning move, condemned the council's vote as a step on the road to economic stagnation for Oakland. One angry SPAN member glared at several PANIL supporters after the vote and snorted, "They just want to drive out all the people from the middle class and convert this city to communism!"

Developers portray the Piedmont zoning fight as one for economic survival. SPAN member Josephine Hampton told me last week that PANIL's rezoning plan would result in economic disaster for the area: "Their downzoning would restrict the entire Avenue to retail store zoning, and this

street can't handle just retail stores. We already have a number of vacant buildings on Piedmont. The PANIL rezoning would block any new construction."

PANIL members say this argument is bunk and the real issue is whether Piedmont Avenue will remain a largely single family community or become a high-density apartment center with runaway commercial development.

"This is a nice little neighborhood now," PANIL member Sarah Martin told me. "We have houses, little shops and a nice little library. However, in recent years a lot of construction has been going on—highrises and so forth. PANIL was formed in an effort to conserve the quality of the neighborhood, not to destroy it."

In many respects, the downzoning battle on Piedmont Avenue is similar to the one in Oakland's Rockridge community earlier this year, and for good reason: PANIL members have patterned their tactics on those used by Rockridge residents—and have even received some support and advice from them.

"There's a lot of similarity between the two situations," PANIL member Ed King told me last week, "The big difference here is they [development interests] are much stronger and better organized. They've brought in all the forces progrowth people used in Rockridge—billboard companies, sign painters' unions and so on—and they've also managed to get the support of the Alameda County Apartment Owners Association and several other groups that didn't play much of a role in the Rockridge downzoning battle."

Despite this powerful opposition, PANIL members are determined to win their fight. "We're not giving up now or ever," Sarah Martin told me. "There's a lot of political action coming down over here and there's going to be a lot more. We're in this until the bitter end."

—Bill Wallace

Barbagelata breaks his own law

Sup. John Barbagelata, author of the 1972 campaign disclosure ordinance, has admitted that his 1975 mayoral campaign violated his own ordinance, but insists it was all "an innocent mistake."

Barbagelata, his family and his real estate company loaned the mayoral campaign \$5316.87—more than twice the legal limit—between June and September. The loans have since been repaid. Barbagelata's campaign disclosure law forbids a candidate and his immediate family from contributing or loaning more than \$2500 to a campaign. Penalties provide that any amount over \$2500 shall be donated to the city's General Fund.

"It was all an innocent mistake anyway," explained Barbagelata. "My secretary is authorized to sign my name to company checks. Campaign bills piled up early in the campaign, so I told her to go ahead and pay them. We didn't have much money coming in during that period." Barbagelata says he did not inform his secretary of the limit, nor did he oversee expenditures himself.

The total of Barbagelata's illegal campaign loans may go higher than \$5316.87: his campaign statement lists an additional \$1770 in loans (since repaid) to the Barbagelata Dinner Committee. There is no indication of the source of the loans on Barbagelata's campaign statement. A

spokesman for the Barbagelata campaign says the loans came from the Barbagelata Campaign Committee to cover pre-dinner expenses.

When asked whether the campaign should pay the amount collected over the legal ceiling (about \$2800) into the General Fund, Barbagelata said, "Maybe they should."

Enforcement of the spending ordinance is in the hands of the DA's office. Deputy DA Albert Murray says there are "no plans" to investigate the matter "at this time." "Right now we're swamped with this voter fraud thing . . . we're strained for resources," Murray explained.

Murray sent a letter to all candidates Oct. 14, instructing that excess loans should be repaid, following a survey of campaign disclosure statements. Murray says he was aware of the excess loans from Barbagelata's real estate company.

What about the \$2800 that Barbagelata could conceivably be required to return to the General Fund? "Well, there has to be evidence of a willful and knowing violation," says DA Murray. "Couldn't it be presumed that the author of the law knows what the law requires? 'There's a good argument for that,' says Murray. 'I'll concede, here's a good argument.'"

—Jon Donhoff

Scherr vs. Scherr: Jane loses

Judge Robert Kroniger ruled Nov. 12 that because Max Scherr was legally married to another woman, the fact that Jane Scherr lived with him from 1960 through 1972 does not entitle her to a community property settlement as an ex-wife.

But, Kroniger wrote in his decision, Jane and Max may have had an implicit business partnership in publishing the Berkeley Barb (which was founded in 1965 and is today worth an estimated \$500,000 or more). "Petitioner does have pending a companion action," Kroniger noted in reference to a side-tracked business-partnership suit that Jane filed along with the common-law-wife suit back in January 1974. "It is to that avenue she must look for satisfaction," Kroniger wrote.

Jane decided to sue Max for half of what the Barb is worth after a 1973 Superior Court decision, *in re the Marriage of Cary*, broke with California's long-standing policy of not recognizing common-law marriages. Jane not only had lived with Max, but had taken his name and had two children by him. Judge Kroniger ruled, however, that "our case does not fit the Cary mold," specifically because Max had a lawful living wife.

"Nothing in the Cary test would appear to foreclose a man (or a woman)," Kroniger wrote, "from having an 'ostensible marital relationship' with two or three or any number of persons of the opposite sex, limited only by physical and financial stamina. When such a multiple family relationships exist, what rule is to be followed, what public policy pursued in sorting out and settling the differences among the parties?" The answer, he concluded, will have to be legislated.

Fay Stender, Jane's lawyer, says that the two-month trial has depleted Jane financially and that it's uncertain now whether Jane can afford to press the business-partnership suit. If that action does get off the ground, it will raise an interesting political question. Max was "Editor and Publisher" of the Barb in its early years, whereas Jane did various kinds of office work and helped hold the staff together physically and emotionally. Will the courts recognize the importance of this traditional "women's work" and assign an equal dollar-value to it?

Doris Walker, Max's lawyer, told the Guardian she does not consider the business-partnership suit a serious threat to her client: "Jane's credibility has been damaged, particularly among women's groups who were led to believe that a principle of women's liberation was involved in this case. In fact it was just another lawsuit for money and property."

—Fred Gardner

WEEKLY AWARDS

The "Bananas and Crackers" Deranged Idea of the Week Award to Richard M. Nixon, for his proposed solution to America's present psychological doldrums: invading another country. "We are so cynical, so disbelieving," Nixon worried in an interview in the current Ladies Home Journal, "it may take the shock of an invasion—in Korea or Thailand. If American lives are threatened, we may regain our sense of belief in our country and our need for strength." Thanks again, John Dean.

The Alfred E. Neuman "What, Me Worry?" Award to Sup. Quentin Kopp, Sup. Dianne Feinstein and most of their colleagues, for their alleged dumbfoundedness at discovering that Proposition P, which passed by better than 2-to-1 in the Nov. 4 election, may result in pay cuts for policemen.

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a 3-to-1 ratio by private donations by 1978. In recent years, the Fund has contributed to arts activities ranging from, among others, the Black Light Explosion Company (\$2000) to the Xoregos Dance Company (\$7000) to the Ballet (\$75,000 annually).

Cutting edge for struggle

As part of Zellerbach's coordinated strategy to pave the way for a downtown performing arts center, he realized that something would have to be done to placate the neighborhood opponents of such a center. So it was not surprising that the original 1966 study done by the Zellerbach Family Fund-financed architectural group also recommended that "community facilities for the arts are necessary and the city should survey these and provide new facilities where necessary." Additionally, the report stressed that "smaller, experimental and ethnic groups in the arts are extremely important to a city, and the city should insure continuity of support for these and other valid programs from public and private sources." Both findings were comparable to informal voter feedback during the "culture bonds" battle.

These recommendations dovetailed with the activities of a San Francisco State University group called College Committee for Arts in the Neighborhoods, and ultimately led to the formation of the Neighborhood Arts Program in 1967.

According to NAP's 1974 biennial report, when the program was created its purpose was to "improve the quality of urban life through an active interest in the arts on a local or neighborhood level, and establish liaison between community and groups, and increase support for neighborhood artists and cultural institutions."

Indeed it has. Hundreds of thousands of persons have seen performances put on by groups funded by NAP. Thousands more have participated in workshops put on by NAP. Additionally, NAP prints about 10,000 artfully designed, multi-colored fliers a week announcing community events, and presents the outstanding Summer Blues Festival.

The NAP has made some dramatic changes in the lives of individuals who have participated in the program, including some hired through the Comprehensive Employment and Training Act program (CETA) currently connected with NAP. CETA is a recent federal manpower project which is somewhat comparable to the artists and writers programs developed during Franklin D. Roosevelt's New Deal in the Thirties. Those programs were responsible for the aforementioned Coit Tower murals, murals at the Rincon Annex Post Office and the series of guides to states done by writers such as Ben Hecht.

Among the beneficiaries of the program in Ann Kyle, who was hired as a gardener. Kyle is also a poet and feels that the experience she has had through NAP has helped her to overcome the conflicts she had about giving poetry readings and given her a new sense of what art can be:

"Since I have had this job, I have met and seen so many people, talented people, perform their works, do their gardens, make their art, all on a neighborhood level. I mean, in my kitchen people have come and sung after supper, and I have seen people do wonderful works of art with children that no one will ever see except the children.

"Now I look forward to doing more readings because I see that I am one more voice and I have my life to speak from. I am a changing person and that is wholesome. My poetry is expression and it is healthy to share yourself publicly. It could be enlightening or funny or entertaining or embarrassing or anything. It is fine to speak up and speak out."

But NAP's history has not been all sweetness and light. In fact, rather than generate neighborhood support for the downtown Performing Arts Center, the NAP has become, over time, the cutting edge for the struggle that exists in the city between the rich and the poor over arts facilities.

The battle has developed because pub-



'You can't make a Podunk into a Paris without cultural institutions. The arts bring in rich personalities, they bring in a lot of business.'

lic money has been used to subsidize the arts directly, as it was during the Thirties. Artists and other people of San Francisco neighborhoods are seeing each other, working together, exchanging ideas. They're painting the walls of the Mission with murals, putting on plays at the Potrero Neighborhood House, reading poetry at the Intersection, passing along the best of music and art from the grassroots up.

This is in distinct contrast to the historical tradition of art being subsidized by wealthy patrons who supported individual artists and kept their art locked away in museums and private homes.

'Vulgarity carried to extreme'

So it made perfect sense that Alfred Frankenstein, Chronicle art critic, wrote in January 1967 that the Art Commission made "the first change of importance in its program in the last quarter century" when it gave \$5000 to the Neighborhood Arts Alliance, a group spearheaded by the San Francisco State art organization and Haight Ashbury residents.

Becky Jenkins, who was with NAP from 1968 to 1970 went even farther in a recent interview with Michael Singer. She said it "was a major revolutionary number. . . it was absolutely unique" in the country because it involved the government in subsidizing the process of making art rather than merely buying it.

Jenkins added that this change would affect the fundamental relationships of the arts world. She said, "The artists have always been at the mercy of the rich and that is one of the most destructive and unfortunate alliances. Artists become panderers for their stuff and become stars in the local cocktail set. The San Francisco Museum of Art is that vulgarity carried

to an extreme. I mean it is barely possible to go in there."

Even Snipper acknowledged in a 1967 interview the need to decentralize artistic controls. "We hope the neighborhoods take over the program and the need for central administration is diminished." And, from 1968 to 1970, the program under June Dunn's leadership moved in that direction.

Dunn, long an active resident of the Haight Ashbury community, contracted with the city as an independent agency to operate the program. NAP funding came from the city, foundations (including the ubiquitous Zellerbach Family Fund, which now gives \$30,000 a year to NAP), and from federal funds, some of which were part of the urban pacification programs designed to cool out "civil rights" militants.

NAP put on a series of shows, many utilizing a mobile sound stage truck which went all over the city. Dunn also helped develop neighborhood arts councils, based on one in the Haight Ashbury, which would independently coordinate arts programs in their areas.

By the summer of 1970, Dunn, according to news reports at the time, was tired of continual haggling with Snipper about each month's budget. She prepared a budget for the next year of \$225,000, with only a fifth coming from city coffers. She was lining up large foundation grants in the hope of gaining more autonomy from the Art Commission bureaucracy.

Dunn wasn't the only one who was annoyed. As part of its total arts program, the Zellerbach Family Fund was regularly pumping thousands of dollars yearly into the NAP, as well as the San Francisco Ballet and PAC feasibility studies. And nothing was coming of it in Zellerbach's eyes. The minds of San Francisco voters were not being changed to vote in the PAC. It

soon was evident that Snipper was in Zellerbach's hip pocket.

Snipper fired two of June Dunn's top assistants. Then he saw to it that the city did not renew her contract. Asked about his reasons for firing Dunn in a recent interview, Snipper replied: "Dunn gave money out in advance. There was no control over the program. Now we have a monthly budget."

Snipper also cut NAP's performing budget and began to discourage NAP from putting on shows that would draw large crowds. The arts councils were scrapped and in their place came a "district organizer" system which focused on bringing arts organization and service to the neighborhoods through "isolated acts" in the words of one Haight Ashbury critic of the changes.

Snipper may well have talked about giving independence and autonomy to the neighborhoods but his actions and later words defied that sentiment.

When the Supervisors decided to go ahead with the downtown PAC in April 1973, with a \$5 million revenue-sharing commitment, a number of community groups protested and pointed out once again the desperate needs for cultural facilities in the neighborhoods. So the Supervisors also allocated \$2.5 million in revenue-sharing funds for community cultural centers, to come in half-million dollar chunks each year for five years.

Salmons for sardines

Sup. John Molinari, an opponent of the PAC, who authored the amendment for the neighborhood funds, said the compromise was like "trading a salmon for a sardine." So, suddenly, without requesting it themselves, the Art Commissioners had a major funded program on their hands. In the summer of 1973 they held eight hearings in the city's neighborhoods, and on Oct. 10 that year the Art Commission's report on community facility needs was announced in the press by Mayor Alioto and Art Commissioner Ray Taliaferro.

The report gave first priority to acquisition of the Haight Ashbury's Straight Theater and a site in the Western Addition. The latter was a top priority for the Taliaferro Committee since the existing black cultural center at 330 Grove was at the time slated for removal to make way for the PAC's garage.

The Art Commission has done little toward fulfilling its promise with regard to the neighborhood cultural facilities. In the past two years, no new cultural center has resulted from the program, with the possible exception of the Chinese Cultural Foundation's two rooms on the second floor of the Chinatown Holiday Inn, which was partly funded and furnished under a lease/contract agreement with the Art Commission.

An investigation of the available city records on this question reveals that of the \$1.5 million allocated over the past three years to NAP, only \$255,000 has actually been spent, little of it on centers that the neighborhoods had suggested during the Taliaferro Committee hearings. \$150,000 went to the Chinese Cultural Center in the Holiday Inn. Another \$15,000 went to the Real Estate Department to cover the costs for investigating properties for potential purchase, some of which was to cover the salary of the real estate department employee who worked on the project.

There are funds earmarked to go to the Western Addition, the Mission, North Beach, South of Market, but so far they exist only on paper. When asked about these delays, Snipper told us, "You know it all sounds very bureaucratic, but you have to do it that way. Some people are very impatient, but when you work in government you have to establish a relationship with other officials. You can't antagonize another official. He can hang you up in red tape. You have to establish mutual confidence."

"Mutual confidence" seem to be code words for not rocking the boat. Snipper and the downtown interests on the Art Commission he represents have a fundamental conflict with many neighborhood groups, organizers and artists. The issues concern

continued next page

continued from previous page

financial, and therefore political, control of the NAP and related activities, such as the community cultural facilities.

Snipper, a Haight Ashbury resident, has consistently opposed a community controlled center at the Straight Theatre. He sided with the city architects when they told Haight Ashbury arts activists that it would cost \$700,000 to fix up the Straight so the NAP could buy it. He didn't even offer to have an outside agency review the figures of the city, which were double the estimates the Haight residents supplied. Further, he told a group of Haight Ashburians in August of 1973 that, "The Art Commission is not interested in buying buildings it doesn't control."

This remark makes bell clear why many people who were involved in the Straight Theatre controversy feel that the rehabilitation cost figures were really a smoke-screen for another issue: community control of the arts and the arts subsidy. At present, there are no guidelines, precedents or clarity about who should run, lease, buy or control these facilities.

NAP's weakness

The Art Commission wants to have control for a variety of reasons, including the one used most often publicly: they will be held responsible for what goes on in the facilities and for their maintenance. Since there are currently no formally sanctioned neighborhood organizations that might take responsibility for these facilities this argument has some weight, and indicates why Snipper is opposed to the formal recognition of any neighborhood art councils. This issue will remain explosive until the Art Commission recognizes that the wishes of community residents cannot continue to be ignored.

An interview Snipper did last year with Elsa Cameron of the De Young Museum gave further indication of his less than

'The artists have always been at the mercy of the rich and that is one of the most destructive and unfortunate alliances. Artists become panderers for their stuff and become stars in the local cocktail circuit.'

wholehearted support of community art programs:

"The reasons for the weakness of NAP are apparent, and I said that one of the things that occurs in neighborhood programming is a repetition of always amateur productions. This has a validity, a place, a role and everything else, but at the same time the neighborhoods ought to have the opportunity of experiencing a professional. . . June (Dunn) just ripped me up and down about how many of our productions in the neighborhoods are just as good as anything that occurs in the Opera House. Now this is from a gal who has no background in the arts and was telling me where art is. . ."

Ultimately, the question of who is a more reputable critic, Dunn or Snipper, a former painter, is of no great moment. What is important here is that the man who is supposed to be the advocate of the Neighborhood Arts Program is so clearly skeptical about art which bursts with energy and comes from people's needs and desires to search out and articulate their personal and political identity through these forms, be it a jazz dance group or a muralist.

With that as a backdrop, let us examine

some of the specific financial controversies surrounding the Art Commission, NAP, and their boss, Martin Snipper.

FAD + PAC = no TCB for NAP

Snipper should be removed as staff director of the Art Commission because he is a part-owner of a building at 44 Page St., which leases space to Fine Arts Development Corporation, a profit-making company that gets business from the Art Commission.

This constitutes a conflict of interest under San Francisco city law.

Snipper has not always been an arts wheeler-dealer though. Raised in Boyle Heights, a Jewish ghetto of Los Angeles, he was a member of the Norman Thomas Young People's Socialist League as a youth, and was an artist in Greenwich Village during the Depression. He migrated West, taught art in the San Francisco schools for several years, started running the Arts Festival in 1949, and was picked by Zellerbach to run the Art Commission in 1966, over the objections of Mayor Jack Shelley and some commission members who did not think he was qualified.

But Snipper, now 61, has endured,

moved into the mainstream of the Democratic Party and has also picked up some of the bad habits of businessmen he seems to emulate.

A case in point is his relationship to Fine Arts Development, a "presenter" for performing artists. It is the exclusive representative in this area for Sol Hurok Inc., the New York-based agent for the Bolshoi Ballet. Hurok, now deceased, was a man whose name was synonymous with cultural extravaganzas in the US.

FAD also has presented the American Ballet Theatre, Cleo Laine, Max Morath, the Preservation Hall Jazz Band, the Royal Swedish Ballet, Andres Segovia, the Vienna Boys Choir and Andre Watts, the pianist.

FAD was started in October 1973 by Victor Wong, who is orchestra manager for the San Francisco Symphony, and Thomas Colangelo, who is technical director of the San Francisco Symphony. FAD is situated at 44 Page St.

The owners of 44 Page St., per the deed of trust in San Francisco County records, are as follows: Victor Wong and his wife Lillian, 50% as joint tenants; Thomas Colangelo and his wife Joan, 25% as joint tenants; Martin Snipper and his wife Elizabeth, 25% as joint tenants.

The property records also list J.D. Zellerbach III, Harold's grandnephew, as "trustor" in the building, a sort of silent partner, who is responsible for any default of mortgage payments on 44 Page St. This spring, he worked in the FAD ticket office at Sherman Clay. Rossi Snipper, Martin's son, was until recently in charge of publicity for FAD, a paid position.

'A real killing'

Nancy Carter, vice president of FAD, said in an interview with Gallagher that a presenter arranges all the schedules for a performance which comes to San Francisco. For example, in the case of the Bolshoi

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Ballet, FAD arranged for rental of the Opera House, printed tickets, did all the advertising, hired the orchestra and was responsible for paying all artists involved in the performance, and any and all clean-up arrangements.

On May 6, 1975, Victor Wong sent a letter to Samuel Stewart, former Bank of America executive, now President of the Sponsors for the SF PAC. Wong's letter made clear that the erection of the PAC would vastly enhance FAD's business because it would open up performing space in the Opera House for out-of-town artists who FAD represents. Stewart included the letter in the exhibits he gave to the drafters of the EIR for the PAC.

It seems clear that with the advent of the PAC, FAD could make a real killing in the presenter market, particularly since Carter says, "We don't compete with anything. It just comes to us."

A conflict of interest

Some of that business which so naturally comes to FAD is the contract for all the advertising for the 1975 Pops Concerts. By Snipper's own admission, that contract was not let out for bid. "No," he said in a recent interview with Gallagher, "that contract was not let out for bid. You can't ask for a bid on that sort of thing." Fifteen minutes earlier in the interview, Snipper had said, "For anything over \$100 you have to have three bids and you have to announce it publicly." In that context he was speaking of bids on neighborhood facilities, but notice how quickly city law disappears in Snipper's mind when faced with a money-making proposition.

Snipper is not only helping a profit-making business make more money with power derived from his city job—a profit-making business whose business offices he owns a quarter interest in—he also threw work in the direction of his son until Rossi quit a month ago.

There is a problem in store for Snipper

though. In an amendment to the San Francisco City Charter dated June 4, 1975, commonly known as Sup. Quentin Kopp's conflict-of-interest law, there is a provision [in part (b)], which states: "No supervisor and no officer or employee of the city and county [Martin Snipper is an employee of this city] shall engage in any activity, employment or business or professional work or enterprise or have any economic interest which is inconsistent, incompatible, or in conflict with his duties as a supervisor, or officer or employee of the city..."

Under this statute, Martin Snipper ought to be immediately relieved of his duties at the Art Commission and the Neighborhood Arts Program.

Moreover, the law also states in part (h): "No supervisor, officer, or employee shall have an interest in any matter for his consideration or determination which arises from a close business association of a continuing nature. A close business association of a continuing nature means any undertaking for profit, including, but not limited to, a corporation, partnership, trust, proprietorship, association or joint venture."

Considering that Snipper in his position as executive director of the Art Commission, has "an interest" in matters "for his consideration" which arise "from a close business association of a continuing nature," he ought to be relieved of his current duties, under this section of the statute as well.

When informed of this situation, Supervisor Kopp said, "I have always liked Martin Snipper. But I have no choice but to ask the City Attorney and the District Attorney to take all appropriate and necessary action and that Snipper resign. The intent of this legislation was serious and should be taken seriously by everybody," Kopp stressed.

When questioned about his involvement with FAD, Snipper simply asked Gallagher, "Do you think I'm involved in a conflict of interest?"

Perhaps it's no wonder Snipper said of

The S.F. Art Commission

Members of the SF Art Commission:

Ruth Asawa (sculptor, leaving the commission); Philip S. Boone (general manager of Western operations of Dancer, Fitzgerald, Sample, Inc.); Larry L. Cannon (architect, Wurster, Bernardi & Emmons, Inc., designers of B of A building in SF and designers of some on the first highrises in Saigon); Francis F. Coppola (movie director, publisher of City Magazine); Anita Martinez (housewife); David Mayes (landscape architect); William B. McCormick (architect); Emmy Lou Packard (a muralist, newly appointed); Ray Taliaferro (KRON-TV personality); Harold Zellerbach (commission president, director emeritus of Zellerbach Paper Co.).

Ex-officio and voting members: Mayor Joseph L. Alioto; Ransom M. Cook (president of the Fine Arts Museums and ex-president of Wells Fargo); Loris DiGrazia (president of the Recreation and Park Commission, head of Juilliard-Alpha Liquor Co. in Brisbane); Ed Callanan (president of the Library Commission); Walter Newman (president of the Planning Commission, ex-executive with J. Magnin). Newman is usually represented at commission meetings by Planning Commissioner Julia Porter.

the PAC in an earlier interview with Weinstein, "I think it will happen. It's got to happen. The city is getting a bargain."

Snipper the siphon

Because the Art Commission does not have a line-by-line budget, Snipper has been able to improperly divert money meant for NAP to other Art Commission activities. The special dispensation of no line-by-line budget was given to the Art Commission by city officials in 1967 because they

assumed the NAP would need special flexibility that was unnecessary for other city agencies.

Snipper applauded this flexible arrangement in a recent interview. He said, "The city has been incredible in trying to accommodate us. Most city agencies have a revolving budget of \$200 and they can only buy an item for \$25 or under without a purchase order. NAP has a revolving account of \$3000 and can buy anything for \$50 or under without an order."

That sounds fine, until one discovers what Snipper does with this flexible budget.

On Aug. 28, 1970, Snipper received a curious memo from his secretary about a bill the NAP had received from Joseph Paul, another of Mr. Zellerbach's cronies. Now deceased, Paul was doing "public relations" for NAP at the time. The bill was \$89.65 for "Reimbursement/out-of-pocket cash: entertainment-promotional expenses incurred for Arthur Fiedler," maestro of the San Francisco Pops Concerts, an Art Commission activity that is, in theory, not part of NAP activities.

The invoice detailed taxis, champagne, interviews and drinks at the Clift Hotel Redwood Room, luncheon at Jack's. The memo read as follows: "To: Martin Snipper. From: Marie Fakoury. 'I don't know of any way that I can get this kind of expense through the Controller. However, if it meets with your approval, I can ask Joe (Paul) to send me an invoice for this amount and have the explanation of the expenditure reflect 'advertising'—I do have some excess funds for that purpose.'"

When asked about the Fakoury memo, Snipper said he had no recollection of either the memo or his response to it.

Clearly, \$89.65, including a lunch at one of the city's spiffier restaurants for a well-heeled conductor and his flak, is not a large enough rip-off to generate apoplexy in and of itself. However, it indicates how Snipper handles NAP money.

continued next page

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continued from previous page

Another invoice reveals that the NAP paid \$1500 during August and September 1970 for "casual labor, paint, paint brushes, plywood, hardware," which was used to build booths for the San Francisco Arts Festival, another project of the Art Commission which is, in theory, separate from the NAP.

Along the same line, Mayor Alioto, as host to the US Mayors' Conference in June 1973, decided he wanted to put on a series of concerts outside the mayors' hotels, the St. Francis and the Hyatt Regency. The technical costs of the concerts, sound and stage equipment and labor, somehow fell on the Art Commission. Snipper then took it upon himself to have the NAP assume part of the \$1241.30 burden.

How much other money earmarked for neighborhood arts projects has been similarly diverted by Snipper? We asked Snipper to open his books so we could inspect all memos and invoices relating to NAP expenditures or activities charged to NAP. Snipper replied by showing us only a selected portion of memos between Zellerbach and him: the only ones, he said, which were financial in nature. The rest he kept firmly on his desk. When asked if we could see those memos and his books, Snipper said, "I can only ask you to be more specific. And, we don't have any books . . . we just got a bookkeeper."

A member of the city controller's office was shocked to hear that NAP had no books, and offered her help in tracking down NAP budget expenditures, obviously a task of many weeks. We'll keep you posted.

Snipper has diverted money from the NAP in a manner that is clearly improper, although not technically illegal. Still, the tainted nature of these transactions is best reflected by Fakoury's memo to him which acknowledges the need for financial sleight of hand.

Conclusions, new directions

1. It behooves the Supervisors to take another look at their "commitment" to the PAC. Last year, Samuel Stewart, former Bank of America executive who is now President of the Sponsors for the San Francisco PAC (until recently Zellerbach and Boone also served on this committee), told the Supervisors some disturbing things about PAC finances. He conceded that operational costs of the PAC not offset by profits from its garage, income theater rental and other facilities in the building (e.g. workshop space) would be borne by the city, "just as is the case with existing municipal buildings for cultural events."

Since the Environmental Impact Report on the PAC indicates limited use of the building as anything other than a symphony hall, and indicates that the garage will not be profitable, even this Stewart concession does not go far enough toward indicating how aggravated the finances of the PAC will be.

At press-time, Boone said, through his secretary, in a telephone interview, that he still favors the PAC. He declined to talk to the Guardian directly. Zellerbach was unavailable for comment.

On June 16, Sup. Terry Francois urged the Board to hold a \$22,500 appropriation from revenue-sharing funds to cover one-fourth of the cost of the already completed PAC planning and feasibility study. The other three-fourths would come from private funds.

He said, "It's incredible that we should continue to move forward on this. It's incredible that we should continue to kowtow to the moneybags of this town. I'm amazed that we still get into this genuflecting to a handful of uh, uh, this obsequious attitude toward big shots when we don't have the slightest idea how we're going to come out on taxes."

Somehow, his wrath had subsided by Oct. 9, when the supervisor approved the appropriation by a vote of seven to three, one absent, with Supervisors Bob Mendelsohn and Ron Pelosi leading the battle. To their credit, Supervisors Feinstein, Molinari and Barbagelata voted against the Oct. 9 appropriation.



The top priority of the new staff director of the Art Commission should be to spur, rather than hamper, the development of new neighborhood cultural facilities.

2. Mayoral candidate George Moscone has said that if he's elected he'll take away Zellerbach's Art Commission presidency as part of a general house-cleaning of city commissioners. That's a good idea but it doesn't go far enough.

The city charter provides that the Art Commission has ten board members, appointed by the mayor, plus four ex-officio voting members, including the mayor. Although the charter provides for representation from the fields of painting, sculpture and music, the commission has traditionally been dominated by the so-called "lay member"—captains of industry such as Zellerbach and Boone—who have acted in unity.

The architects such as Cannon and the landscape architect have also tended to take a similar position on issues to the "lay members," resulting in a board that is dominated by the views of industry, rather than working artists representative of the city's neighborhoods.

A responsive commission

The Art Commission should have a token businessman, not two token artists, as it now does with Ruth Asawa (who leaves the commission in January) and Emmy Lou Packard (who was just appointed).

There needs to be a formal change in the composition of the board so that the Art Commission is not dominated by persons whose interests consistently clash with those of community groups. If this is achieved, it would be a major step toward opening avenues for a broadening of cultural programs that would be responsive to the needs and desires of all groups within the city.

The top priority of the new staff director of the Art Commission should be to

spur, rather than hamper, the development of new neighborhood cultural facilities. The Art Commission thus far, with Snipper's full cooperation, has spent only a quarter of the \$1.5 million thus far appropriated by the Board of Supervisors for these facilities, including funds allocated a year ago to assist existing facilities.

Local arts commissions

There are fewer facilities for theater and dance performance available in San Francisco now than there were three years ago when the neighborhood cultural facilities program was announced.

Michael George, of the Black Box Theater, noted in an interview that "the downtown interests and Art Commission should have no say as to how" revenue sharing money "is to be spent because of their record. They support art projects for the classical art forms. They continue to do this and they have been alienating a whole segment of the community, a segment that is the strongest artistically."

George feels that NAP's function "should be a facilitator" for the communities of San Francisco. "There is a need for services . . . many groups don't have expertise; the art dollar is hard to get. It takes planning to get monies; they should fund raise."

Anna Darden, a Haight-Ashbury arts activist, also advocates that NAP should "become a city-wide fund-raiser for the arts. They now do a very good job on publicity, and they could do a good job on assisting with fund-raising and the writing of grant proposals by neighborhood groups."

Becky Jenkins, along the same line,

suggests that "local neighborhood art commissions be set up. The Mission would have its own commission made up of people who live there and are interested in the arts. Each community would send a member to sit on a city-wide art commission and the person would be responsible for a geographic area."

She continued, "This new Art Commission would be both a representative organization at the top and it would encourage grassroots organization at the community level. Each small commission would have some power over how money was going to be spent."

Moreover, she added, "Look, NAP has no organized input from the community. It is under the aegis of the Art Commission which represents nobody, nothing. They are appointed by the mayor and mayors in America are traditionally ignoramuses about the arts. I mean if someone has some notoriety that doesn't qualify him for the Art Commission. Eric Hoffer wrote a couple of rotten books and they put him on the commission. I don't mean to say they are bad people. The point is that there is no democratic representational way that has been devised so that art in the community is genuinely represented in a real way."

A hammer and nail process

What is needed is people who are really interested in educating. As Ann Kyle says, "Art for its own sake is not a goal. Art in its best sense is the result of all the other experiences we have in our lives. It is the final expression, the 'ah' of meaning that is released from us when we come to some true understanding of our lives."

She added, "It's difficult to get monied people to invest in art when they see it only as an end, a commodity, and do not understand the value of the process of making art. For this reason, the arts have a separate and mystified place in our society."

"The reason so many people are alienated from art is because in their own lives they are too often frustrated from using their skills and talent creatively. And the art they see in galleries and museums is a bitter reminder of that frustration. The goal of any artistic endeavor would be to educate people in the process of art and support their struggle for expression."

"The process is hammers and nails, sticks and shovels, Scotch tape and scissors, paint brushes and papier-mache, saws, grammar, movement and music. And the goal is people who can apply their skills, insights and energies into the work they do and the culture they live in."

All these visions would be greatly facilitated if there were people in power at the Art Commission and at NAP who, unlike Snipper and Zellerbach, were not cynical about community projects and were not balancing off the PAC against subsidies for community facilities.

Snipper should no longer be running the NAP in the interests of Zellerbach and his corporate colleagues. People like Darden, George, Kyle and Emmy Lou Packard, the recently appointed art commissioner, should be running NAP in the interest of all San Franciscans. ■

Media Alliance

This article is the product of a cooperative journalistic effort. The four writers are members of an investigative task force of the Media Alliance, a group of media workers who meet regularly at the Ecology Center, 15 Columbus Ave., San Francisco. We have other task forces like this one: all of them dedicated to improving the media. We invite you to join us. Please call our coordinator, Richard Springer, 397-1439, for further information.

Shopping for a bank loan

BY JUDIE LEWELLEN

Consumers who think that large banks charge less interest on loans because of the volume of their business may be surprised to learn that this isn't usually the case. A Guardian survey found that small and middle-sized banks are lending money at a consistently lower rate. The installment loans surveyed fall into three categories: unsecured personal loans, secured personal loans (using savings as collateral) and new car loans (using the car as collateral). Bank lending rates vary with the type of loan, some banks charging more than others for car loans while charging much less than others for secured personal loans. We did not include Savings and Loan Associations because they do not give car loans.

The annual percentage rate (APR) used in making this comparison represents the total yearly finance charge expressed as a percentage. If you find using the APR figure confusing, ask the bank to give you the total dollar amount you will be paying in finance charges. For example, on a \$4000 car loan the Bank of America charges 13.26 APR for a repayment period of 36 months. The payments are \$135.28 per month, times 36 months, which equals \$4870.08—a total finance charge of \$870.08. The Bank of Canton charges 9.31 APR for the same size loan with 36 monthly payments of \$127.78. This totals, by the time you repay it, \$4600.08—a total finance charge of \$600.08. You would thus save \$270 by financing your car at the Bank of Canton instead of at B of A.

Small and middle-sized banks are lending money at a consistently lower rate.

This cost comparison table can be used as a guide to where to begin shopping, but banks often have requirements which you must meet to qualify for loans beyond a good credit rating and a stable job. Some banks require you to have had a savings and/or checking account with them for a designated length of time. Some require that you take out an account at the time you take out the loan. Compare prices charged for these other services.

Be aware that through a practice called "right of off-set" your savings or checking accounts can be attached by the bank, without your consent, to fulfill a loan payment that you have failed to make. Some banks charge for late payments; others don't. At some banks, penalties are added to your loan if you pay it off before the loan is due.

One final note: Don't overlook your credit union if you're a member of one. They can be a wise choice for a consumer shopping for an installment loan. In contrast to the First National Bank of Daly City, which quoted the highest rate we found for a personal unsecured loan—a whopping 22.0 APR—credit unions are regulated by law to charge only a modest 12.0 APR, the lowest rate for loans of this type in town. ■

Comparative interest rates at S.F. banks

	APR* \$4000/36 mo. savings secured loan	APR* \$1000/12 mo. unsecured loan	APR* \$4000/36 mo. new car loan
Bank of America	7.0	19.72	13.26
Bank of California	9.31	16.22	11.5
Bank of Canton	7.13	17.97	9.31
Bank of the Orient	9.3	16.4	9.76
Bank of Tokyo	7.0	14.01	10.64
Barclay's	9.31	16.21	11.08
Chartered Bank of London	10.20	16.22	11.96
Crocker	9.31	16.21	12.44
First National of Daly City	12.83	20. to 22.	10.2 to 11.96
Hibernia	12.9	13.5	9.50
Hong Kong	7.43	16.73	10.24
Lloyds Bank	11.96	16.43	12.39
Redwood Bank	7.51	15.34	12.83
Sanwa Bank	8.0	17.10	10.64
Security Pacific	12.83	18.85	12.83
Sumitomo	7.51	13.57	10.64
Union	7.5	18.0	12.4
United California	7.5	16.0	13.0
Wells Fargo	10.14	not avail.	13.18
S.F. City Employees Credit Union	9.6	12.0	9.6
Co-op Credit Union Berkeley	9.0	12.0	12.0

*APR - Annual percentage rate



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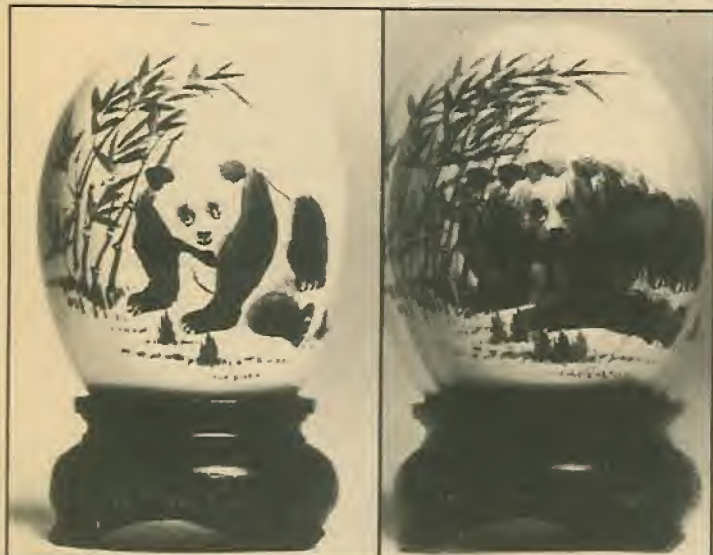
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NSA: The biggest brother of them all

BY BILL WALLACE

You didn't have to listen to Congressional hearings on the US intelligence community this week to find out about Big Brother: representatives of the National Security Agency (NSA) visited the Bay Area to try to sign up UC Berkeley students for future jobs as electronic snoopers—and they were greeted by vocal demonstrators protesting NSA and the entire US cloak-and-dagger infrastructure. The NSA recruiters' visit and the attendant demonstrations helped bring into focus NSA's obscure local intelligence gathering apparatus, electronic listening posts and training bases located only one or two hours' drive away from San Francisco near Novato, Petaluma and in Monterey.

NSA is the largest and most secretive branch of the US intelligence community. I investigated the agency earlier this year with John Marks (co-author with Victor Marchetti of *The CIA and the Cult of Intelligence*) and a team of journalists working for the Washington, DC-based Center for National Security Studies. During the course of my investigation I interviewed a dozen former NSA employees, pored over thousands of pages of testimony given during Congressional hearings held in 1974 and 1975 and examined hundreds of pages of classified documents released to me under the Freedom of Information Act.

By analyzing the Pentagon budget and testimony on various defense programs given before House and Senate Arms Appropriation Committees I learned that NSA is probably the largest espionage organization in the world—several times larger than the CIA and around twice as large as the Soviet KGB. The agency employs some 50,000 civilians and 100,000 soldiers, sailors and airmen in electronic spy stations all over the globe and spends \$8-10 billion dollars every year on its sophisticated communications, code-breaking and direction-finding operations. NSA spends around a half-billion dollars annually on research and development alone. To put this figure into perspective, John Marks and Victor Marchetti estimate the total annual budget for the CIA to be around \$750 million!

NSA uses all its personnel and its huge budget for Signals Intelligence (SIGINT). SIGINT consists of a variety of activities, most of which involve electronic forms of eavesdropping; listening in on military radio communications, diplomatic messages, commercial teletype circuits or even private telephone conversations. The Rockefeller Commission and Senate Intelligence Committee have revealed that NSA listened in on hundreds of thousands of private conversations in support of CIA's Operation CHAOS during the Sixties and Seventies, using complex computers to record parts of conversations containing key words and phrases. The subjects of this clandestine electronic surveillance included Tom Hayden, Jane Fonda, David Dellinger and Eartha Kitt to name but a few.

Four agencies in one

NSA listens in on electronic communications from fixed field stations all over the earth, but it also utilizes a variety of mobile spy platforms as well. The two destroyers fired on by Vietnamese PT boats in the famed Tonkin Gulf incidents of 1965 were on electronic espionage missions for NSA (called DESOTO patrols) at the time. The USS Liberty, a warship accidentally strafed by Israeli jet fighters during the Six Day War of 1967, was an NSA spy ship. Francis Gary Powers's U-2 plane was rigged by NSA for electronic eavesdropping when Soviet missiles shot it down in 1960. A Navy aircraft on an NSA intelligence mission over the Sea of Japan in 1969 was blasted from the sky by Korean fighters, and the infamous USS Pueblo was spying for NSA when it was boarded and captured by North Korea in 1968.

The National Security Agency is really four agencies in one: NSA itself, which is almost entirely staffed by civilians, the Naval Security Group (Pueblo, Liberty, the Tonkin Gulf destroyers and the plane shot down by Koreans were all Security Group operations), the Army Security Agency and the Air Force Security Service. Collectively these four agencies

amount to an electronic intelligence empire spread all over the earth. Experts believe they are responsible for nearly 90% of all intelligence the US collects.

NSA's operations may be spread all over the world, but you need go no farther than Sonoma County to see the agency at work. Drive out Highway 37 from Novato toward Vallejo and you will find a small military base located almost exactly between the two cities. As you turn off 37 into the two-lane road that leads onto the base, a weather-beaten sign tells you you are driving into US Naval Security Group Activity Skaggs Island. Skaggs Island is an electronic listening post and communications relay for NSA.

Sinister questions

Although Skaggs Island is in Sonoma County, its telephone numbers are listed in the Vallejo (Solano County) directory. I phoned the base Nov. 12 and reached the duty watch officer. He told me he couldn't answer any questions about the base and gave me the number of Skaggs Island's administration office. I called administration and reached a clerk who also told me she couldn't answer any of my questions—she had only been on the base for a week—and turned me over to her supervisor.

He wasn't much help either: he said he would try to find answers for my questions and would send me the information in a letter.

"Can't you just answer my questions over the phone?" I pleaded.

"No. I'm sorry. I prefer not to," he answered. He told me he would try to drop me a line "in a couple of days or so."

Here are the sinister questions I asked which were so sensitive he couldn't answer them over an unsecure telephone circuit:

When was the base founded?

How many personnel are on board?

What services have personnel at the base (are they all Navy or are there Army and Air Force troops as well)?

What do you do there?

Despite the problems I had getting answers to these questions from the base's official spokespeople, the former NSA employees I interviewed in Washington DC gave me plenty of information about Skaggs Island. A large circular-antenna stands just off the highway on Skaggs Island property. Former electronic intelligence operatives told me this antenna is an AN/FLR-9 (nicknamed "Flare Nine"), a specialized type of gear used for direction finding (pinpointing the position of a boat, plane or individual using a radio by tracing the radio waves back to their source) and eavesdropping on military and short-wave radios. One former member of the Naval Security Group told me Skaggs Island listens to Soviet fishing ships off the California coast and relays top secret intelligence information from field stations in the Pacific Ocean and Asia to NSA headquarters at Fort Meade, Maryland.

Skaggs Island is now the only NSA base in Sonoma County but until 1971 the Army Security Agency operated an NSA field station and training facility at Two Rock Ranch Station, a military base located about five miles outside Petaluma on Bodega Road. Two Rock Ranch was phased out by ASA as a result of military cutbacks in the late Sixties. The facility was transferred to the US Coast Guard as a training station on July 29, 1971.

All I knew about the base's current status until last week was that it had apparently been closed recently. It wasn't listed in the Sonoma phone book at all, so I phoned the Pentagon on Nov. 12 to find out what had happened to Two Rock Ranch. I talked to a man named Hobbs in the office of the Assistant Secretary of the Army for Installations. Hobbs had trouble remembering the base at first ("Hmm. Well, it sure doesn't seem to be on our land inventory anymore") but with a little bit of prompting he recalled that the base had formerly been an ASA facility and even remembered that one of his

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State Architect Sim Van der Ryn

The ecology-minded

BY FRED GARDNER

Sim Van der Ryn, the man Governor Brown appointed state architect on Oct. 3, considers People's Park in Berkeley the most exciting construction project of the decade. Until last month Van der Ryn was living in Pt. Reyes, helping to run the Farallones Institute, a small "alternative" architecture school. (He is on leave from a teaching job at the University of California School of Architecture.) Now he's in Sacramento running an office of more than 350 people.

"The last thing in my mind was that I would be involved in government," Van der Ryn told the Guardian Nov. 6. But there he was, behind a massive desk—on which we noticed a paperback *Tao te Ching* along with the usual bureaucratic forms and manuals.

GUARDIAN: What do you really expect to accomplish in Sacramento?

VAN DER RYN: Besides doing my mandated functions as state architect? I hope to spread the idea that we can scale down the way we live. I think the major issue we face has to do with resource use. We can't keep living off our capital in terms of fossil fuel. I envision a society, if we're going to make it at all, operating on 10% of the energy budget we're on now. That'll mean a lot of small, decentralized, self-sufficient units.

GUARDIAN: Won't it also mean tremendous economic and political change? I mean, to bring it about?

VAN DER RYN: I think in cultural terms. Our culture today consists of large centralized institutions. And whether it's education or government or corporations, every system is based on cheap energy. It can't go on. Either we take steps in the next few years to make things smaller, or we're going to have some kind of revolutionary change.

GUARDIAN: Interesting way to put it.

VAN DER RYN: What I'm doing, in every way I can, is designing for a cultural transition. Advocating an appropriate technology for the real problems we face.

GUARDIAN: What does the state architect do?

VAN DER RYN: This whole office is basically an architectural firm that does design and construction management for the various state agencies. It has some other functions, such as reviewing plans for schools and hospitals.

GUARDIAN: Does the state architect design any buildings?

VAN DER RYN: Yes, but not as many as in years past. It used to be a very large operation, about 1200 people. And it produced some very horrible examples of bureaucratic architecture: the State Office Building in San Francisco; the San Jose State campus; the San Francisco State campus. It was a nightmare. That, plus the fact that private architects were hungry for state work, resulted in a vast reduction of the size of the operation beginning in the early Sixties. When Reagan came in the place was really cut back and all the important projects were sent out to private architects who, in my opinion, haven't really performed much better.

GUARDIAN: What types of buildings are you doing these days? And can we expect to see your influence in them?

VAN DER RYN: In answer to the second part, I hope so. I don't really have a handle on things yet: there are 600 projects in this office, including design work for the Department of Corrections and the Youth Authority. What I'm mainly interested in getting involved in personally are the water treatment facilities in the state parks.

GUARDIAN: No office buildings?

VAN DER RYN: The state may build some new office buildings. The governor has to make a decision on that. During the Reagan years they preferred to lease from private landlords and the result is that the state is now leasing \$38 million worth of office space a year.

GUARDIAN: What were the circumstances of your appointment? Had you met Brown? Did he know about your work?

VAN DER RYN: He asked me to come take a look at the Capitol this summer. He knew about my work, but I'm not sure through what network. He had used composting privies of my design at Tassajara (the Zen retreat). So he knew that my interest went way beyond the conventional idea of architecture.

GUARDIAN: What were you looking at the Capitol for?

VAN DER RYN: It had been condemned on the ground that it was structurally unsafe and could fall down in an earthquake. Brown's question to me was: is that so? I guess he didn't like the arcane language of structural engineers. Anyway, my answer was "I don't know." I don't think anyone really knows.

GUARDIAN: That may be the first "I don't know" that ever got anyone a job.

VAN DER RYN: I had also looked at the Governor's Mansion for him during the first week of his administration.

GUARDIAN: The old one that Reagan thought was unsuitable?

VAN DER RYN: No, the new one that Reagan's private backers paid for. It was still under construction when Brown came into office and he was concerned about it. I guess he thought it was large and ostentatious. We went out there and looked at it and were horrified. It's a projection of a lifestyle that's already obsolete, and Brown recognized this intuitively. I was just looking at it as a technician to see what could be done to make it a more energy-conserving building. We came to the conclusion that it was too far along, there was very little that could be done.

GUARDIAN: So where does it stand now?

VAN DER RYN: It's been finished and is waiting for Reagan's time capsule (a sealed list of the donors). No one's living in it. The governor has made various proposals—one was that it be used as a seminar site for state agencies—but the legislature has said that it can only be used as a Governor's Mansion. So it'll stand there vacant and have to be guarded until the problem's resolved.

GUARDIAN: What did you mean when you said your interest goes "beyond the conventional idea of architecture?"

VAN DER RYN: My major concern for a long time has been trying to humanize buildings. And this has led me down various paths. An early path was: I thought the reason we got such crappy buildings was that real information about how buildings were used wasn't filtering up to architects and clients. I thought there was something wrong with the way information was being passed to the decision-makers. So I started doing a lot of user-oriented studies of student housing—this was in the Sixties. I wrote a book on student housing and it helped, I think, to move the practice away from large, multistory dormitories with long corridors to smaller clusters.

Then People's Park came along, and I was caught in the middle of the situation. I saw the park being built; I was involved in it. I thought it was a wonderful thing. And I was also in an advisory role to the administration.

GUARDIAN: What did you advise them to do?

VAN DER RYN: Well for me it became clear that the problem wasn't getting better information to the people responsible for building buildings. There was really a value-conflict between the users and the builders. And no amount of information was going to change that. Now it seems almost absurd to say that this was a revelation to me.

GUARDIAN: Did you split with the university?

VAN DER RYN: No, I started Farallones while I was teaching at the School of Architecture. But People's Park was definitely the impetus. I had become very interested in how people could take direct action toward taking control of space. Especially in schools, because I had kids in school.

GUARDIAN: When and why did you leave Berkeley?

VAN DER RYN: 1970-71, we felt we had had some effect but we really needed a base of our own—a space that we could shape ourselves. So we moved to west Marin and started to build.

GUARDIAN: You bought land there?

VAN DER RYN: I had some. I had built a cabin on it a while before and I just went up there and started adding on to the cabin. And as I was building I realized how little I really understood about the way architecture interplays with the natural world. Suddenly I had water to worry about and waste to worry about and there was no garbage pick-up. I had to think about the whole network of services that an urban person takes for granted. It was a process that thousands of urban dwellers who thought they were liberating themselves by moving out to the country had gone through: realizing the depths of our own ignorance.

GUARDIAN: You had quit the university?

VAN DER RYN: I had taken a leave. I had gotten

bureaucrat



PHOTO BY ART RODGERS

'Throughout government you have laws and administrative practices saying in effect 'big is best' and 'centralized is best,' and 'energy-intensive as opposed to labor-intensive is best.' You ought to have somebody or some institution taking an advocacy position against all that.'

totally frustrated. UC is one of the two major architecture schools in the state. And they weren't dealing with any real priorities. They weren't facing any of the issues dealing with resource use.

GUARDIAN: Did you see Farallones as an alternative to the university?

VAN DER RYN: In a way, although I always hoped that the architecture schools would start doing the same kind of thing: creating working models of environments in which people could see the connection between habitat design, raising food, recycling waste. . . .

GUARDIAN: In other words, learning by doing.

VAN DER RYN: Yes. And taking measurements. We have been trying to get some hard numbers as a basis for changing the building codes and standards.

GUARDIAN: Did you have anything to do with the recent attempt to revise the rural building codes?

VAN DER RYN: No, that has its own history. About two years ago a number of people living in the hills east of Ukiah were visited by the building department and given a little notice that they were in violation of the building and health codes and would they please be so kind as to vacate their houses—which they had spent a couple of years building—and remove them within 30 days. And if they had any questions they should feel free to call the local Building Department. Naturally, they were a little disturbed. And they began a whole process of discovering what their rights were.

GUARDIAN: They hadn't known about the building codes?

VAN DER RYN: These were people who, for the most part, had moved from the city to be free of all that crap—unnecessary regulations and constraints. An important thing to note here is the poor job the alternative media—for example, Mother Earth News—had done in describing the realities of moving to the country. They had been telling people, "Go out and do your own thing, build a methane generator, build your yurt"—hardly ever a word about the fact that most things that make sense happen to be illegal.

GUARDIAN: What happened after the visits by the the building inspectors?

VAN DER RYN: The ultimate result was United Stand, a serious political organization based on people's civil rights with respect to how they want to live. The building codes became a major political issue in Mendocino over a year ago, and now it has moved to the state level.

GUARDIAN: Do you give Brown credit for this or was it happening anyway?

VAN DER RYN: I think Brown provided a catalyst in some way. He held a meeting with the United Stand people last month. Now an advisory committee has been formed to develop new regulations that would apply to cabins—so-called 'class K' buildings, a whole new classification.

GUARDIAN: Are you involved with that?

VAN DER RYN: No, that committee consists basically of building inspectors from rural counties. It will report to the Department of Housing and Community Development. My worry is that it will mean even more regulations, attempting to define what "owner-built" is and what this is and what

that is. We need to cut down to a set of regulations that state the minimum requirements for a dwelling that won't burn down or fall down. Period.

GUARDIAN: Have you advised Brown to that effect?

VAN DER RYN: I don't think he needs a lot of advice about this. His basic position is, we're regulated up to the teeth and every regulation is a limitation on our freedom. And a cost to the taxpayer. I know that he has been very concerned about the Field and Garrison Act, which has led to the condemnation of a lot of school buildings that appear to be perfectly usable.

GUARDIAN: This is the bill to make the schools earthquake-proof?

VAN DER RYN: Yes. But what does earthquake-proof mean? You're dealing in an area where you have to take on faith what experts say. The governor is not very prone to do that.

GUARDIAN: Why do the structural engineers go around condemning usable buildings? Do they have connections to the construction industry?

VAN DER RYN: Indirectly, I suppose. But there's also the matter of wanting to do the best job possible. If you're a structural engineer, your job is to make sure that a building will stand up.

GUARDIAN: I saw a memorandum in which you proposed to the governor that an Office of Appropriate Technology be created. What happened on that?

VAN DER RYN: That was just a way of explaining my interests and priorities in terms of this job. The "Office" aspect wasn't important—and of course it's not Brown's orientation to create new operating units. What I was really trying to get across was the idea that, since throughout government you have laws and administrative practices saying in effect "big is best" and "centralized is best," and "energy-intensive as opposed to labor-intensive is best," that you ought to have somebody or some institution taking an advocacy position against all that. Educating people about the suicidal course we're on.

GUARDIAN: But Sim, the reason energy-intensive arrangements are favored over labor-intensive ones in this society is economic: the fewer workers you employ to do a job, the more money you make. Given a system in which profit is the goal of those who own and organize all production, how can they switch?

VAN DER RYN: Well, I think we're getting to that point in the culture where rational people can see that dollars and power are not where it's at.

GUARDIAN: I thought you concluded after People's Park that those who build buildings and those who use buildings have irreconcilable interests. You think the owners are changing?

VAN DER RYN: Maybe my naivete continues unabated. But I think people, when they drop their role a little bit, no matter how powerful they are, are concerned about the same things. Maybe that sounds too hopeful. Let's just say that the main reason I'm here is because I'm willing to give it a try. It's an opportunity to answer the question for myself: can we make this system go through a transition?■

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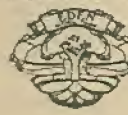
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friday to friday

Calendar by Patsy Suyama. ► indicates free admission. Deadline is every Wed., 5 pm, nine days before the date of the issue.

friday 21st

TO BE BLACK and living in pre-Civil War days is the focus of the documentary play "Where Is the Blood of Your Fathers." Based on extensive research, it will be performed by Free Southern Theater, a black theatrical group from New Orleans. 8 pm, 680 McAllister, SF, donation.

► **"THE UNEXPLAINED,"** a film narrated by Rod Serling about UFOs and other extraterrestrial life, with Isaac Asimov and Dr. Jonas Salk. 8 pm, Rosecrucian Lodge, Oddfellows Hall, 7th/Market, SF.

ON THE LINE: Big Game season-starter celebration dance, with music from H. P. Riot and Stonebrown, so get yourself padded. 9 pm-1 am, Pauley Ballroom, UC Berk., 642-7477, \$4/\$3 students.

"BEN HUR," the original version, with Ramon Navarro and Francis X. Bushman beating it round the track, plus organ accompaniment by the incomparable Tom Hazleton. 8 pm, Avenue Photo-play, 2650 San Bruno, SF, 468-2636, \$2.50.

► **CONTINENTAL WALK** for Disarmament and Social Justice takes place through most of 1976; hear David McReynolds, of the War Resisters League, talk about the need for disarmament. Pot luck dinner 6:30 pm, talk 7:30 pm, Glide Memorial Church, 330 Ellis, SF, 626-6976.

► **"WAVES":** Suzanne Spater presents four color film loops as part of the SF Art Institute annual show. 7 pm, 2793 16th St., SF, 771-7020.

BLACK HISTORY Week Association of City College holds its third annual Players' Ball, with prizes for the best dressed Male and Female (species undetermined). 8 pm, Student Union, 50 Phelan Ave., SF, 587-7272, ext. 509, \$2.50/\$2 advance.

► **"SALT OF THE EARTH"** is an excellent film about the wives of Chicano miners on strike in the late Thirties, plus "Juarez." 7 pm, Forum of the Library, Diablo Valley College, Pleasant Hill, 687-4445.

saturday 22nd

"MUSTANG," or "The House that Joe Built," is a color film portrait of the world's largest legalized brothel. Benefit film showing for COYOTE, with Margo St. James and others speaking after the film. Midnight, Clay Theater, Clay/Fillmore, SF, 391-4404, \$5.

POWERHOUSE RHYTHM from the all-electric Sufi choir, with their blend of jazz, rock, classical and Eastern music in their first SF solo concert this year. 8 pm, Veterans' Aud., Van Ness/McAllister, SF, 922-9783, \$3.50/\$3 advance through Macy's.

► **FOSTERING FEMINISM** in men's lives: a chance for them to discuss how to at a men's anti-sexist potluck. Bring food. Noon-4 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, 552-1828. Childcare provided.

SKOOL-AID dinner dance sponsored by parents of the Haight-Ashbury Children's Center, with buffet dinner of ethnic foods and music from Lee Hester and Friends. 7:30 pm, Paltenghi Youth Center, Waller/Belvedere, SF, 431-3385, \$4.

POETS' STOMPING GROUND:

fifteen poets, no less, including Jack Micheline, Paul Mariah, Kaye McDonough, Gail Larrick and other notables, plus Kalli the dancer, at a reading of much promise. 8 pm, 80 Langton Street, SF, \$2.

► **BENEFIT OUR DUMB** Friends at the annual pre-Xmas sale: new and nearly new gift items for sale. Proceeds to the Animal Welfare Association. Noon-8 pm, Bellevue Hotel, 505 Geary, SF, 771-1649.

"THE ETERNAL FRAME": Who Killed Kennedy? Ant Farm and T. R. Uthco present an authentic remake in Dallas of the original JFK assassination. Now you can see it on film and video in a mass media memorial. 8:30 pm, Unitarian Church, Franklin/Geary, SF, 788-1424, \$2.

STILL STILLS: Stephen that is, in a post-football game concert, backed by a heavy line up of Rick Roberts, Ronald Ziegler, Joe Lala and others. 8 pm, Maples Pavilion, Stanford, 497-4317, \$6.50-\$5.50/\$5.50-\$4.50 students.

MORNING MUSIC with Romanian pianist Valentin Gheorghiu making his debut in Oakland playing Rachmaninoff, Franck and Walter Piston. 11 am, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$6-\$2.

"ADAM AND EVEN" and other theater skits, plus prizes, music, wine and cheese at a benefit for Women's Organizations for Employment. 8 pm, Stone Soup Restaurant, 240 Battery, SF, 982-8963, \$7.50 couple/\$5 single.

► **LESBIAN POLITICAL** Exploration, this second event an offshoot of the initial one sponsored by BAGL, with workshops and discussion on forming an umbrella organization. 9:30 am-4 pm, Bethany Church, Clipper/Sanchez, SF, 431-1414, childcare provided.

► **LA CASA DE LAS MADRES** Coalition, fighting against violence toward wives, holds a meeting to establish a shelter for battered wives. 10 am, Women's Center, 63 Brady, SF, 665-3466.

sunday 23rd

BROAD AND NARROW: Luke Breit, author of "Celebrating America Within," reads his poems with Joe Flower, editor and publisher of Poetry Flash, reading his. 8 pm, Savoy Tivoli, 1434 Grant, SF, \$1.

► **SPILLING THE FACTS** about the effects of oil spills on the marine environment; the cost of undersea drilling to marine life, with speakers and slides. 2 pm, Environmental Education Center, Tilden Park, Grizzly Peak, Spruce, Berk., 525-2233.

HARD TIMES for you if you miss Jimmy Cliff, one of the undisputed kings of reggae, so follow your mind and get on down there. 8 and 11:30 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50 through BASS.

TEN OUT OF TEN: Mark Levine's ten-piece jazz ensemble takes its fine jazz sounds from Union Street up to mellow Marin. 9:30 pm-1:30 am, River City, 52 Bolinas Road, Fairfax, 457-1858, \$1.50.

LATINOS UNIDOS sponsors a Salsa Music Festival to benefit needy students, with music by Azteca, Cesar's Band, Sapo and special guest Carlos Santana. Who could ask for more? 3-8 pm, Central Social Obrero, 2929 19th St., SF, 982-5599, \$3.

► **GROUND IN:** Grace, and other local astrologers read your coffee grounds and Maude Reiersten reads your tarot at an occult gathering and astrological event. 1-4 pm, Gallery Room, Coffee Mill, 3363 Grand Ave., Oakl., 444-1653.

INFINITE SOUND: contemporary African-American music from Glenn Howell on string bass and percussion, Aisha Kahlil on vocals and percussion, and Roland Young on reeds and percussion. 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 849-5580/849-4120, donation.

► **COMPOSERS' COOPERATIVE:** an independent group of Bay Area composers present chamber works of Elinor Armer, Jules Langert, Valerie Samson and others. 3 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

monday 24th

FROM THE DARK Continent: two recent films from Africa, one by Sembene, a very fine filmmaker, "Xala," plus "Kongi's Harvest," filmed on location in Nigeria by Ossie Davis. 7:30 pm, Wheeler Aud., UC Berk., 642-1124, \$2.

► **VISUAL DIALOG:** Joyce Kozloff, New York painter and feminist, talks about her work in a slide lecture. 7:30 pm, SF Art Institute, 800 Chestnut, SF, 771-7020. (Also Nov. 25, 8 pm, Lucie Stern Hall, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 288.)

REVAMP of an old theme in "The Thousand Eyes of Dr. Mabuse," Fritz Lang's 1960 version of his early hero in crime. 7:30 pm, Angelico Hall, Dominican College, San Rafael, 457-4440, \$1.50.

► **THEATRE OF MAN** holds an Open House: all classes open to the public, including mime, acting exercises and improvisation, plus a discussion and question and answer period. 10 am-6 pm, All Saint's Church, 1350 Waller, SF, 285-3719.

"SOVIET WOMEN," a 40-minute film followed by a discussion with a Soviet visitor, plus a Chaplin short. 7 and 9 pm, the Other Cafe, 100 Carl/Cole, SF, 681-0748, \$1.50.

► **SIGNS AND MEANINGS:** Peter Wollen, semiotician and film theorist, coscripter of Antonioni's "The Passenger," talks about semiology and film. 3 pm, Conference Room, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-1629.

MUSICAL JOKE (Mozart's) and other kinds perhaps in a concert presented by the SF Chamber Music Society, sixteen musicians present "Strings and Winds." 8:30 pm, Fireman's Fund Forum, 3333 California, SF, 421-1000, \$4.50/\$1.50 student rush if space permits.

► **"GENERAL GORGEOUS,"** Michael McClure's play premiering in this season at ACT, is previewed in a talk by the playwright and Edward Hastings, director. Noon-1 pm, Geary Theater, 450 Geary, SF, 453-7277.

ONE PLUS ONE: John Mathias and Leslie Simon, two very active Bay Area poets, read their works. 8 pm, La Salamandra, 2516 Telegraph, Berk., 653-7967, 50¢.

tuesday 25th

ALONE AT LAST: Joyce Carol Thomas takes the floor tonight in a solo reading. 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$1.

BONGO PETE, alias Pedro Caceres, veteran musician of Latin bands, gives a demonstration of the evolution of Latin percussion music, accompanied by Los Caribes and dancers. 8 pm, Community Music Center, 544 Capp, SF, 647-8555, \$1.50.

JAZZ AND STRINGS as Faith Winthrop joins the SF String Quartet for a benefit concert for the SF Montessori School Music Program. 8 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 239-5065, \$2.50.

LAST CHANCE TONIGHT to see a great double bill about bourgeois murder and placable morals a la Chabrol: "Just Before Nightfall" and "Le Boucher," both with Stephane Audran. Lumiere Theater, California/Polk, SF, 885-3200, \$3.

JAZZ IN THE FOOTHILLS: Ray Brown, jazz composer and trumpeter with Stan Kenton, appears as guest soloist in a concert with the Foothill College Jazz Ensemble and the Blue Velvet Sounds. 8 pm, Foothill College Theater, 12345 El Monte, Los Altos, 948-8590, \$1.50/\$1.

► **"LOS VIAJEROS":** songs of protest from the Americas, with people's songs about government, presented by Jenny Stamm and Lenny Anderson. 8 pm, Potrero Branch Library, 1616 20th St., SF, 285-3022.

PROSTITUTION in two films, "A Very Curious Girl," Nelly Kaplan's biting and very funny vision, plus "Susan From April to June," a new film by Linda Jassim about a young girl caught in the poverty cycle. Plus Margo St. James speaking. 7:30 pm, Pauley Ballroom, UC Berk., 621-2713, \$2/\$1.50 students.

► **"QUICK BILLY,"** perhaps the most important work by Bruce Baillie, a poetic filmmaker; with "The Family," Charles Bronson in a standard thriller. 7 pm, Merritt College, 12500 Campus Drive, Oakl., 531-4911.

wednesday 26th

RAILROADING: Alain Robbe-Grillet's film, "Trans-Europe Express," takes place mostly on the train of the title, with some excursions from Jean-Louis Trintignant's fantasies. 8 pm, California Gallery, 2877 California, SF, 929-8511, \$1.50/\$1 students.

► **CHARMED CIRCLE:** "When This You See, Remember Me," a highly enjoyable film about Gertrude Stein, her work and life. Noon, Conference Room, Union Building, SF State, 1600 Holloway/19th Ave., SF, 469-2171.

OF DISTINCTION: poet Ed Dorn, whose mammoth epic poem of the West, "Gunslinger," has recently been published, reads his work. 8 pm, Cody's, Telegraph/Haste, Berk., 845-7852, 75¢.

RARE HIMALAYAN metals go into the making of Tibetan bells, the hottest thing to come out of Tibet since the Dalai Lama, played by the four-person group Vajra. 8 pm, the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

► **SHEKEL PROTECTION:** Mary Head, of Sun Life of Canada, talks about "Finances for Women," regarding credit, trusts, banking, pensions and social security. Noon-1 pm, Bldg. T-9, UC Berk., 642-4786.

EVERYBODY KNOWS that "The Working Class Goes to Heaven," title of Elio Petri's most recent film; with Gian Maria Volonte, they make a fine pair; plus Lina Wertmuller's "The Seduction of Mimi." Starts today. Surf Theater, Irving/46th Ave., SF, 664-6300, \$2.50.

thursday 27th

If you still feel like outside entertainment after Thanksgiving turkey, try some of these alternatives to a nap. Most other places are closed, in collusion with familial celebrations, but some of the city stays alive.

ISN'T IT ROMANTIC? Two late Thirties films, "Vivacious Lady," a comedy with Ginger Rogers and James Stewart, and "In Name Only," with Cary Grant and Carole Lombard. Cento Cedar, Cedar/Larkin, SF, 776-8300, \$3. (Excellent discount tickets, \$6 for four shows, valid six months.)

► **TURKEY TROT:** dance off your dinner to the music of bluesy Dave Alexander, one of the best Bay Area pianists, at Union Street's jazz forum. 9 pm, the Reunion, 1823 Union, SF, 346-3248.

BLACK COMEDY, very funny but very black, in Joe Orton's play about bisexuality, "Entertaining Mr. Sloane." Presented by SF Actors' Ensemble. 8:30 pm, 2940 16th St., SF, 861-9015, \$2. (Final performances Nov. 28 and 29, 8:30 pm, \$3.)

VIVA BRASIL featuring Claudio and Jaime, plenty of hot salsa to work on the digestion and work off recent gourmandise. 9 pm, the Livery Stable, 25 Trinity/Sutter, SF.

"SWEET MOVIE," Makavejev's new film, billed as a socio-erotic farce, recently scored well at the film festival. Should be a great romp. Lumiere Theater, California/Polk, SF, 885-3200, \$3.

friday 28th

"ULTRAFILM," a monthly program of independent Bay Area filmmakers' works this month features films by finalists of Student Film Awards by Academy of Motion Picture Arts and Sciences. 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009, \$1.50/\$1 members.

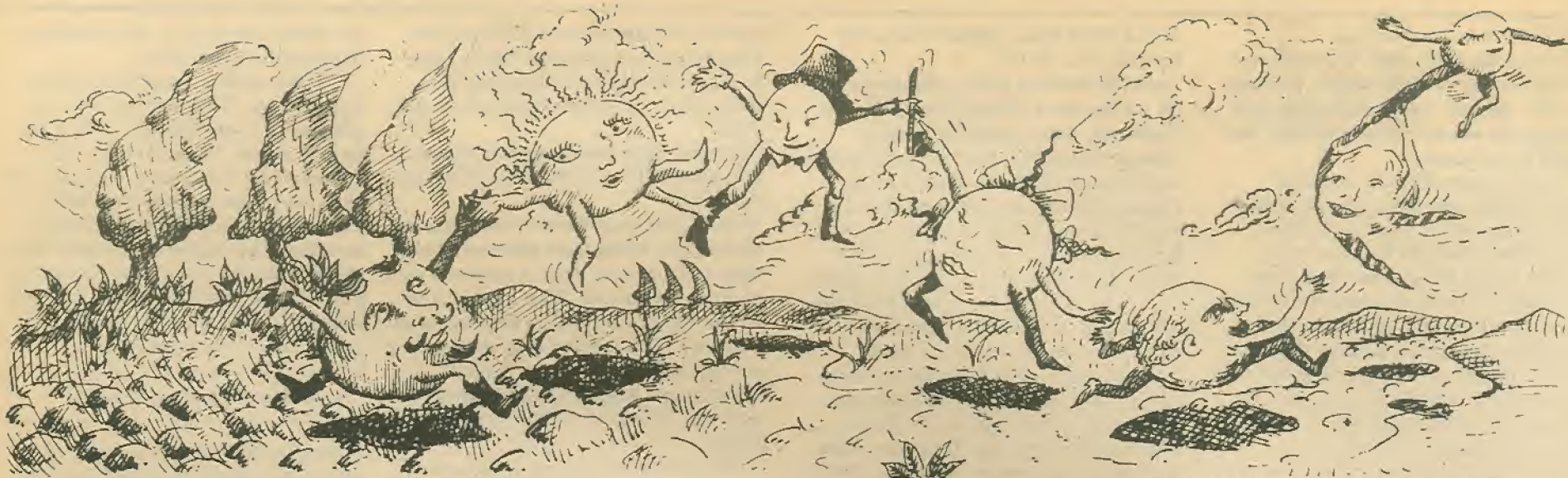
INSIDIOUS: NAPA talks about the psychiatric oppression of men and women as two separate functions and its pervasive influences. 8 pm, 2150 Market, SF, 863-4488, \$2.

REPLAY of films from the Tenth International Tournee of Animation; some of the best recent shorts around. 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under-16s.

TRANSFORMING Standards: Emmylou Harris applies her rich voice to the best of country and folk. Tonight through Nov. 30, 9 and 11 pm, the Boarding House, 960 Bush, SF, 441-4333, \$5.

SAMPLE SOME CULTURE at a concert by the Pyramides, a group playing contemporary afro-american music, at La Pena, an unequalled cultural center, with varied events and great food. 9 pm, 3105 Shattuck, Berk., 849-2568, \$1.

NOT SO STIFF: Ways of Meringue, one of the more recent women's bands to emerge in the area, plays some hot sounds. 9 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$1.50.



DRAWING BY JOSIE GRANT FROM "SEVEN CIRCLES THAT DANCED THE WORLD" BY HARRIET ROHMER. CHILDREN'S BOOK PRESS, SAN FRANCISCO.

BY MICKEY FRIEDMAN

Last year, New Seed Press received the following letter from a man in Massachusetts:

"Dear People:

"Yesterday my wife brought home a copy of *Peter Learns to Crochet* for our 2½-year-old son. I want to thank you for publishing that book. I don't mind everyone knowing that I bake bread and sew a lot of my shirts, but until now I haven't admitted to any but our closest friends that I crocheted a pair of baby mittens. I hope that books like yours will not only help children grow up with fewer stereotyped ideas but also help adults overcome some of their role hang-ups."

That man and his baby mittens are in the vanguard of what New Seed Press and other nonsexist publishers hope will be a massive breakdown in sex-role stereotyping. Not only will men be able to crochet without fear, but women will drive fire trucks with equal aplomb. No longer will men be expected to be always active, and women passive. Men and women will co-exist in harmonious equality.

Lollipop power

How to bring about this millennium? You have to start, the Bay Area's nonsexist publishers say, with the children. Writing and publishing children's books free of racial and sexual stereotyping has become a burgeoning local activity in the past several years. And when Bay Area efforts are added to the work of similar small presses (such as Feminist Press in New York state and Lollipop Power in North Carolina) and a trend toward growing awareness detectable in large trade publishers, it appears that the consciously nonsexist book is making inroads in the field of children's literature.

There is room for improvement. Even now, a browse through the children's section of a library or bookstore will too often reveal little girls interested exclusively in dolls or in watching the boys have adventures. It will also reveal a dispiriting succession of mommies who have apparently become weirdly obsessed with the vacuum cleaner and the iron, while the daddies arrive only at the end of the story to tuck the children in bed.

"Very often, the mother is shown not as caring for the children, but caring for the house," says Susan Shargel, of Change for Children. Shargel and three other former teachers—Sandy Aguilar, Betty Griszell and Irene Kane—started their education action project after they had become concerned with sex-role stereotypes encountered in their work. The women maintain offices and a public lending library of nonsexist children's books at 2588 Mission St. They give workshops for teachers and develop educational materials such as a photo series, "Women at Work," which shows women in nontraditional jobs such as Shoe Repairer and Sound Technician.

In "We Can Change It!"—a bibliography and discussion of nonsexist children's books by Shargel and Irene Kane—the women describe what they consider desirable reading for children: "We looked for new kinds of books: books which show girls as independent, adventurous, curious, confident, assertive, mischievous; books which show boys who are gentle, loving, sharing,

Beyond Dick and Jane

Inside the local fight to smash sexism in children's books

"I believed you had to be beautiful to be successful. I wanted a handsome prince. It's a destructive idea, because the princess always sits passively waiting to be acted upon."

considerate, sensitive; books which show boys and girls as friends and playmates."

Shargel objects to what she calls "the white, middle-class, nuclear family fantasy" in children's books. "We need books depicting single parents, or communes, or all sorts of living situations," she says. "We also need books that show fathers interacting with their children."

Those concerned with sexual stereotypes have also pointed out that in the past a majority of children's books have been about boys. *Dick and Jane as Victims*, a study of sex stereotyping in children's school readers compiled by Women on Words and Images, comments, "Boys, we are told, will only read stories about boys, whereas girls will go along with anything. We seriously question this premise. We are convinced that if girls' stories were not so limp, so limited, so downright silly even, boys would cease to discriminate between boys' and girls' stories—there would only be 'good' or 'bad' stories."

The question of "good" or "bad" may be the most difficult question authors and publishers of nonsexist children's books have to face. Their stories have sometimes been criticized for being so fraught with social significance that they lack the essence of a children's book: pleasure in reading. Enid Davis, formerly a children's librarian in Los Altos who now publishes the Liberty Cap, a bimonthly bibliography of nonsexist material for children, says, "On the whole, most of them are quite didactic. They hit you over the head with a message." But Davis believes that this characteristic "will go away in a couple of years, when the authors don't feel they have a barrier to break down."

Didactic sledge hammer

The publishers themselves are aware of this criticism and have wrestled with it. Jane, of New Seed Press, recalls problems that surfaced with their most didactic book, "Fanshen the Magic Bear," but says New Seed might want to move even farther in that direction. "We're worrying about whether it's enough to just present good role models," she says. "We wonder if we can be even more consciously feminist." Jane does not see an overt "message" in a book as necessarily a bad thing. "I feel a book can be a message book and still be good," she says. "Books that don't appear to have messages still have them, in the settings and characters they choose to portray."

Margaret Simpson, manager of A Bookplace, a children's bookstore on Clement Street, feels that some nonsexist books are "didactic and overly long for the age level they seem to want to reach." Simpson believes that a sexist book, used in the right way, can be as useful for children as a nonsexist one. "You can use the sexist book as a tool, pointing out to children how they are manipulated from a very early age," she says. "There's room for 'teaching' books, but they ought to be clearly characterized as that. The issues can be suitably dealt with on a less sledge-hammer basis."

Seed of a movement

A survey of children's publishing in the Bay Area reveals a spectrum of approaches and concerns. Some books reach consciously for a nonsexist stance, while others reflect only the author's individual approach to life. In any case, the children of the Bay Area need not suffer for lack of reading material. New Seed Press, Box 3016, Stanford, Ca. 94305.

"We're trying to get kids to think about how the world could be different," says Jane (who preferred to be mentioned by her first name only), of New Seed Press. New Seed is a collective devoted to publishing "children's books free from race, class or sex-role stereotyping," and currently they have four titles in print: *Some Things You Just Can't Do By Yourself*, *Fanshen the Magic Bear*, *Peter Learns to Crochet*, and *La Aventura de Yolanda/Yolanda's Hike*.

New Seed operates on a shoestring, and their volumes lack the colorful illustrations and fancy bindings often found in children's books, but they also lack fancy prices. All books sell for \$1.25. The members of the collective, which began in 1971, had previously been involved with children and social change, but never with publishing. "We pretty much started from zero," Jane recalls. "We needed to set up criteria. We spent a lot of time talking."

Their first book, *Some Things You Just Can't Do By Yourself*, was written by all members together and illustrated by Naomi Schiff. *Some Things* is basically a whimsical picture book, illustrating the value of cooperation by pointing out some of the activities that work best when there are two or more—water skiing, kissing, playing checkers, moving a piano.

After *Some Things* came *Fanshen the Magic Bear*, written by New Seed's founder, Becky Sarah, and illustrated by Dana Smith. *Fanshen* is a consciously political fairy tale about a girl named Laura who goes from being tax collector for a greedy king to bringing about a peaceful revolution and a redistribution of wealth. Laura's lack of difficulty in persuading the king to give up his possessions puts *Fanshen* well into the fairy tale range, political consciousness notwithstanding. "We had endless arguments about the ending," Jane says. "Becky wanted to focus on Laura as an active, strong character and to get kids thinking things can be changed. We finally decided it was okay to have a happy ending."

Peter Learns to Crochet, by Irene Levinson with illustrations by Ketra Sutherland, begins to explore the other side of the coin from the aggressive, active girl—the boy who wants to learn about traditionally female pursuits. The book tells about Peter, a boy of seven or eight, who wants to learn to crochet. After being ridiculed by his brother and friends, Peter learns to crochet from his teacher, Mr. Alvarado, and makes a book bag that is the envy of his schoolmates.

La Aventura de Yolanda/Yolanda's Hike, by Tomas Rodriguez Gaspar with drawings by Sue Brown, is the latest publication from New Seed, and illustrates another rising trend in Bay Area children's publishing—the bilingual book. *Yolanda* is the story of four Chicano children who hike to the top of a hill. The book emphasizes cooperation between the boys and girls, and also stresses female leadership in the person of Yolanda. "I think *Yolanda* is our best quality so far," says Jane.

Despite the fact that nobody makes even a subsistence living from New Seed, the group is determined to continue, because they believe there is a tremendous need for their books. "I really see New Seed as my work," Jane says. "It's the work I want to be doing."

Once upon a time . . .

Over the Rainbow Press, Box 7072, Berkeley, Ca. 94707.

"Once upon a time there was a princess..." begins Harriet Herman's liberated fairy tale, *The Forest Princess* (\$2.95), but at that point it diverges from the traditional. Herman's princess lives happily in a tower by herself, is friends with the forest creatures, wakes the sleeping prince instead of vice versa, does not get married, and lives happily ever after anyway.

"I chose the fairy tale setting because when I was a little girl fairy tales were my favorite books," Herman says. "I believed you had to be beautiful to be successful. I wanted a handsome prince. It's a destructive idea, because the princess always sits passively waiting to be acted upon."

The mother of two young girls, Herman worked in a daughter's classroom and noticed that "by the time they're three years old their ideas are set. The little girls are inside playing, the boys are outside running around." When she was writing *The Forest Princess* Herman would take her book to school and read it to the children and ask them how it should end. "They all wanted the prince and princess to get married and live happily ever after," she recalls.

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Herman disagreed. *The Forest Princess* reflects her own growing feelings of liberation over the past two years, and she says, "I purposely wanted a strong heroine, because I'm the heroine."

Two years ago, Herman, who had taught English and drama for ten years, knew nothing about being a publisher. Today, she is Over the Rainbow Press, and *The Forest Princess* has been popular enough for three printings. Her book is part of the curriculum of the Women's Studies Program in the Berkeley Schools, and *The Return of the Forest Princess*, a sequel written with the help of a grant from the City of Berkeley Arts Commission, has just been published.

"*The Forest Princess* got rejected by all the best publishers," Herman says. Undaunted, she decided to publish it herself. With her friend Betsy Davids, of Rebis Press, she visited bookstores looking at children's books, deciding on format and design. Her neighbor, artist Carole Petersen Dwinell, agreed to illustrate the book for a percentage of the profits, if there were any. "All of us were taking chances. We could have fallen on our faces," Herman says. The women did every aspect of the production themselves. "The whole process was like giving birth to something," Herman recalls.

The first printing of *The Forest Princess* appeared in May 1974. "Then I had a thousand books. What was I going to do with them?" Herman says. She put an ad in Ms. magazine and spent a summer visiting bookstores in the Bay Area. One of her big breaks was getting the book picked up by the Walden Bookstores for the West Coast. She visited schools, developed a *Forest Princess* filmstrip, and did a radio show on KPFA. "I didn't know about any of this until I did it, but I always found someone to help me," she comments.

Herman thinks her success came about because "as soon as one person said yes, I got more confidence. But I could've had a thousand books in my house forever."

Joyful World Press, 468 Belvedere, San Francisco, Ca. 94117. Joyful World Press is the publishing vehicle for Bay Area feminist-activist Shirley Boccaccio, who is currently living in Mexico. Boccaccio's three books, *Penelope and the Mussels*, *Penelope Goes to the Farmer's Market*, and the latest, *Penelope and the Earth* (all \$2.95), center on two of her three children. The Penelope of the titles is Boccaccio's nine-year-old daughter who, in the stories, lives with her younger brother Pete, a salamander named Sally and Rac-Rac the Raccoon in a house in San Francisco. Penelope flies her own plane, and is in charge of the adventures the four undertake. The Joyful World Press brochure says that "Penelope offers girls and boys a positive image of a female child. She initiates adventures; she is intelligent, courageous and very capable. Her brother loves her."

Avocado liberation

The Penelope books are written in verse and illustrated with a combination of drawings and photographs by Boccaccio. Both *Penelope and the Farmer's Market* and *Penelope and the Earth* are strong on message. In *Farmer's Market* Penelope deals with an avocado liberation movement, and in *Earth*, Penelope, Peter and their animal friends save a valley from devastation by engineers building a dam. Penelope takes the chief engineer up in her plane for a conversation: "She talked of the animals and their terrible plight/ And how the dam they were building was a useless blight./ 'Please,' he interrupted, 'Let's get down quick/I have a terrible feeling I am getting airsick.'" But the engineer doesn't get back on the ground before agreeing not to build the dam and admitting he has always hated building dams anyway.

"The books have sold well. They sell steadily," says Joyful World's Sue MacFarland. MacFarland says the Penelope books are suitable for children aged four to 12, but feels there is still a need for books

younger children. Boccaccio herself has been quoted as saying that "many more books are needed for children to offer girls and boys a positive image of a female child." Children's Book Press/Imprenta de Libros Infantiles, 1219 - 7th Ave., San Francisco, Ca. 94122. "I took turns lying down beside Anna and Michael and telling them whatever kind of story came into my head. It became a kind of ritual. I would ask 'What kind of story do you want to hear?' And they would answer back 'What kind of story do you have in your head?' And then we'd start," writes Harriet Rohmer in the forward to her book, *Seven Circles That Danced the World*.

The stories Rohmer had in her head and recounted to her children reflect her own strong interest in myth. She describes them as "shortstories of the imagination that tell how things began, why they changed and how they came to be what they are today." The tales are brief and are appealingly illustrated by Josie Grant. They take place in the realm of fantasy, where Rohmer's imagination produces not only dancing circles, but red snapping monsters, wooden cows you can ride in, Star Boy, who finds all the lost things in the world, and other fantastic creations.

In the past two years, Rohmer's fascination with the mythical led her to an interest in the legends of Spanish cultures, which in turn produced her current project—a series of ten bilingual books of Spanish myths for children, to appear under the collective title, *Fifth World Tales: Legends in Spanish and English for All the Children of North America*.

A grant from the San Francisco Unified School District is enabling Rohmer to produce the books. The first of a series, *The Magic Boys/Los Ninos Magicos*, a legend from the Maya Quiche people of Guatemala, has recently appeared, and it is a vivid and colorful production that would surely delight any child. Following *The Magic Boys* will be stories from

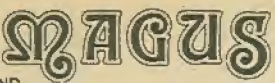
the Aztecs, Puerto Rico, the Dominican Republic, Peru and others. "This is really a community effort," Rohmer says. "I went around the city, telling what I wanted to do. I went digging for stories. I wanted to tap the resources of the community, especially the old women who are great storytellers." The first book is illustrated by Patricia Rodriguez, one of the Muralistas in the Mission, and the text is hand-lettered by Roger Reyes. The forthcoming volumes will also be illustrated by Bay Area Chicano, Latino or Filipino artists.

A question of horse gender

Although the books are not primarily intended to free children from sex-role stereotyping, that has been one of Rohmer's concerns in selecting the myths that will be used in the series. "We'll find a story that will be okay from the point of view of racist, but then it will be terribly sexist," she says. She cites the case of *The Little Horse of Seven Colors/El Cabillito de Siete Colores*, a folktale from the Dominican Republic which seemed sexist to her. "We had so many hassles," she recalls. "First, we were going to change the horse to female, but we couldn't decide if that would work or not. When you're trying to consider all these elements it's really hard. Finally, I asked my daughter if it should be a male or female horse, and my daughter said, 'I don't care.'" Parnassus Press, 4080 Halleck, Emeryville, Ca. 94608.

While other children's book presses in the Bay Area have been publishing from two to four years, Herman Schein and his wife, Ruth Robbins, of Parnassus Press have been at it for almost 20. Their first book came out in 1956, making them one of the oldest trade book publishers in the Bay Area.

"The heart of what we're doing is Ruth's technical and professional expertise," Schein says. Robbins, a talented author and illustrator, had been an advertising artist until she wearied of that profession and decided she would like to try



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
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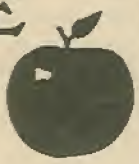
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children's books. Robbins and Schein had no previous publishing experience, but they went to work and secured financing, publishing three books—*Stories California Indians Told*, *Scareboy* and *Treasures of the Medranos*—during their first year.

In 1961, Parnassus published *Babouska and the Three Kings*, written by Robbins and illustrated by Nicolas Sidjakov, which won the prestigious Caldecott Medal for "most distinguished American picture book" for that year. Other notable Parnassus titles are *Ishi, Last of His Tribe* by Theodora Kroeber, and *A Wizard of Earthsea* by science-fiction author Ursula LeGuin, both illustrated by Robbins. Their most recent titles are *All in Good Time* by Edward Ormrod (sequel to a very successful book, *Time at the Top*, now in its seventh printing), *A Single Speckled Egg*, by Sonia Levitin, and Penelope Lively's *Boy Without a Name*. Parnassus books are con-

sistently of high technical quality and are frequently mentioned on lists such as the "Notable Children's Books" of the American Library Association and the "Horn Book's" Honor List.

Of the trend toward the nonsexist approach to children's literature, Schein says, "We are very much aware of it." Parnassus does not make a conscious effort to publish nonsexist books, he says, but "If we saw something we thought was out of line, we'd make every effort to change it." The most important thing for a Parnassus book, he says, is that it have "literary quality." Dharma Publishing, 5856 Doyle, Emeryville, Ca. 94608.

A colorful series of stories for children about the previous lives of the Buddha, *The Jataka Tales* are currently being published by Dharma Publishing. Although not specifically nonsexist in nature, the tales have a definite message. Tarthang Tulku, founder of the Nyingma Institute of Berkeley (with which Dharma is closely associated) writes, "It is very important for children to begin learning the right things early in life. Exposed to harmful books and confused behavior, children can be psychologically destroyed for life. These stories of compassion and respect for all living beings can leave a deep and lasting impression."

So far, three tales have appeared: *The Spade Sage*, by Annette Beven with illustrations by Diane Andrews Hall, *The King and the Mangoes*, by Grania Davis, illustrated by Sheila Johnson, and *The Proud Peacock and the Mallard*, also by Grania Davis, illustrated by Anne Christman.

The Proud Peacock and the Mallard is the Jataka tale which fits most closely to the nonsexist ideal, according to Judy Robertson of Dharma Publishing. The book tells the story of a young mallard princess who chooses a peacock for a husband, then rejects him when he proves to be extremely conceited.

"The books plant early seeds of alternative thinking in children," Robertson says. "They give children a traditional hero—something to look up to." □



Young Raider fan dreaming the afternoon away at the Children's Bookshop, 6015 College, Oakl. (with a little help from a friend).

PHOTO BY IRENE NELSON

The wonderful world of tiny wicker chairs

BY CATHY LUCHETTI

East Bay

"If you are a dreamer,
Come in.

If you are a dreamer, a wisher, a liar,
A hope-er, a pray-er,
A magic bean buyer
Come in, come in. . ."

—Shel Silverstein, "Where the Sidewalk Ends"

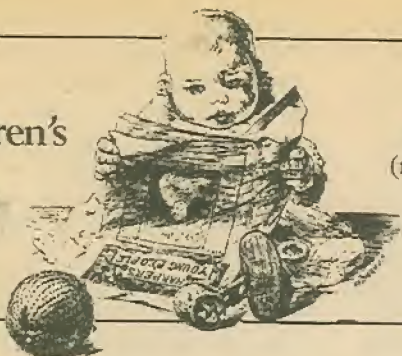
Every bookstore in town merchandises children's books, but the fact is, most of these stores are for adults—not kids.

There are exceptions: these stores beckon the "dreamer," as Uncle Shelby would say, with stuffed toys and great laissez-faire. They more than tolerate childhood—they encourage it with child-size chairs, low shelves, comfortable sitting space and dog-eared sample books for reading. And best of all for children, are the toy stores turned bookshops, which the East Bay has in abundance.

The Children's Bookshop, 6015 College, Oakl., 654-7124. Obviously (from the name) devoted entirely to kids. There's a redwood reading table downstairs and the smaller tea table upstairs, both for browsing on. Curiously the tables are almost always free of books—implying either non-use or highly efficient housekeeping. The selection is profuse and varied: from Sendak and his "yellow-eyed monsters" in "Where the Wild Things Are," to Tomi Ungerer's "No Kiss for Mother." Also an entire shelf devoted to rainy day amusements like "838 Ways to Amuse a Child" (\$1.25), "Games to Improve Your Child's English" (\$2.95) and "Shopping Cart Art" (95c)—a highly creative little manual that helps you devise games and pro-

continued next page

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jects out of everyday stuff like soap powder, parsley, chili, garlic and sage.

Co-owner Pat Gigliotti also has a large stock of "Petite Fleur" paperbacks (which he carted back from France in a suitcase) selling at a steep \$2 each and is rightly proud of the store's healthy mix of hardbacks and paperbacks. Since hardcover books (at \$8 to \$10) are outgrown about as quickly as shoes, it's nice to have a choice.

Mr. Mopps, 1405 Grove, Berk. 525-9633. "Why the name Mopps?" I asked store manager Eugene Yamashita. He claims that the owners "child-tested" hundreds of words to find one that youngsters could remember—in this case, mop. This same kind of prescient planning shows throughout the store—a regular fairyland of tin snails, stuffed toys, kaleidoscopes, rubber lizards and hundreds of games and toys—wonderful objects stacked and jumbled and draped from the ceiling. If you push yourself past the boys, the bookstore is just as inviting. A Christmas display table holds piles of books—including the perennial "How the Grinch Spent Christmas," (Dr. Seuss, \$3.40) and an "Illustrated Encyclopedia of Games," with draughts and Burmese caroms for kids—\$15.95.

Kids can pull up tiny wicker chairs to stacks of Richard Scarry, Dr. Seuss, Berenstain's Bears, Silverstein's "The Giving Tree" and those Tadasu Izawa "pop-up" books that fall apart much too fast (\$1.95). There's also refreshingly declassé collection of reprints from the Fifties you'd never find at more selfconscious bookstores, like The Little Golden Books (49c) and Walt Disney's classically perverse "Scratch and Sniff" series.

Sweet Dreams, 2921 College, Berk., 548-8607. Kids just can't get enough of this place. Every toy you can't afford and book they can't live without is sold here. The book section sits beneath a redwood arch, guarded jealously by a flock of stuffed dogs.

Best books include: "Adventures in Three Colors," a "visual acuity" book with

colored acetate overlays that flip down and transform the old color into a new one (\$2.95). For light spenders, the miniscule "Ant and Bee" books by Angela Banner are only \$1.95. And the entire Beatrix Potter series is available here in paperback. I also found some highly collectible, but overpriced, Raggedy Ann reprints in full color for \$3.50. (I priced these in the city for \$2.95 at Colophon.)

On the Edwardian reprint side, Sweet Dreams has the "Dame Dingle" series—yellowed reproductions of an antique book, chopped up into five-page segments selling for \$1 each. These are also what I call "German wordless books"—die-cut storybooks featuring busy community scenes without words. Excellent for spinning your own tale.

Woman's Place Bookstore, 5251 Broadway, Oakl., 654-9920. Stuffed animals, a battered old sofa and child-height bookshelves help make "A Woman's Place" comfortable for kids as well as parents. The burgeoning book section for children looks well-thumbed and eclectic—I especially liked: "Mommies at Work," which depicts women working successfully in traditionally male jobs.

I did a doubletake, though, at their new "youth liberation" section which included mimeographed paperbacks (entitled "School Stoppers Textbook") clueing High School students in to the finer art of flowing up schools, picking locks, short-circuiting wiring and such extracurricular activities, along with more modest subjects like "How to Research the Power Structure of Your Secondary School System" (\$1), and "How to Start an Underground Newspaper" (35c).

San Francisco

The Book Place, 50 Clement, SF, 752-4800. You can spot this store even in the fog, from the bright graphic outside to the cheerful blue walls within. Without stretching the imagination an inch, this is very much a store for kids. Within are comfy chairs, a mushroom table for reading and



Kiddie comforts at the Book Place, 50 Clement, SF.

wall-to-wall children's books. There's Peter Cardozo's "Whole Kid Catalogue Resource Book" (\$5.95); Kiddie Craft "flip-over" books from England (\$3.95), which create countless different scenarios out of 2400 tiny flip-up windows; and even Isaac Bashevis Singer's "Zalatch the Goat" (\$6.95). And I was especially taken with Margaret Wise Brown's "Goodnight Moon" (\$3.95), a sure success for soothing a baby to sleep. "Goodnight moon, goodnight spoon, goodnight cow..."

Books Plus, 3910 24th St., SF, 285-8448. There's a child-high Dutch door here, which swings open on a sunlit, carpeted room, cheerfully stacked with books. Although not specifically a "children's bookstore," the children's section looks like it was put together by someone who knows kids—or at least wants them in the store. There are some foreign language titles here, like "Dr. Seuss's Alphabet" in French, though most of the books are in English. After some searching I found the very-hard-

to-find-especially-around-Christmas "Number 24," by Guy Billout, in which a faceless little man stands at a streetcorner watching an out-sized locomotive demolish a car, then a king-sized troop of horsemen demolish a tank, followed by a mammoth airplane running down a Piper Cub and so on and so forth. All very mysterious, you know.

The Brown Bag, Too at the Cat Sisters, 2239 Fillmore, SF, 567-2371. First of all, you have to find the correct "Brown Bag" (there is a Brown Bag sandwich shop and Brown Bag discount books on the same block). Once there, herd your toddler to the upper level of the store which, though small, is a good comfy resting and reading spot for kids. There are wire bins here, stacked with well-thumbed books—an open invitation to school children, who can always be found browsing about of an afternoon. The regular sale books are what you'd expect to find at most shops—"Babar," "Charlotte's Web," Dr. Seuss—

Gold stars and small pencils

Interviews with children's authors Marilyn Sachs and Susan Terris

BY CAROL FIELD

It's not exactly a litmus paper test, but if the names Marilyn Sachs and Susan Terris aren't household words to you, chances are you're not a kid. If you were younger, you might know that both women live in San Francisco, have just published new children's books, and have previously written numbers of stories that are very popular with kids. Both now publish a children's book a year, and it just happens that their latest novels, *Dorrie's Book* and *The Pencil Families* are both set in the Bay Area.

Marilyn Sachs was a children's librarian in the Bronx, where she grew up, and decided many years ago to take off some time to write a novel for kids that she was sure would put her on the literary map. She and her husband, Morris, a sculptor, determined that they had enough to live on for six months—until they saw a painting they couldn't resist, bought it, and reduced that period to four months. Working hard, she finished the book within the allotted time, sent it off to a publisher and returned to work, looking forward to fame and fortune. Several rejection slips and ten years later, that first novel, *Amy Moves In*, was published. The beginning of Marilyn Sachs's wonderful series of books about Amy, Laura, Veronica and Peter growing up in the Bronx finally found its way into print.

It seems amazing that the book was too controversial then but, as Marilyn points out, "This was in the Fifties when people were writing clean books and

everyone was afraid of trauma—there was no death, no minorities, no poor people, everyone said 'yes sir' and 'no Ma'am' and mothers were home all day long. One editor wrote me a very kind letter and said she felt I'd have to make the book a lot happier. In it the mother gets hurt and is taken away to a hospital, and she said I'd have to bring her home, and the father is a very nice father but he couldn't keep a job and she wanted to know why I'd introduce such a theme unless I rehabilitated him at the end. My book was just too sad and controversial to publish then, although I met a girl in her 20s the other day and she told me how much she'd enjoyed reading my stories when she was growing up because it was nice to think how pleasant the world was then."

Lots of kids write her letters. Many write after reading *The Bears' House*, the book that was nominated for a National Book Award several years ago. It's about Fran Ellen, a fourth grader who sucks her thumb constantly, and who escapes to a fantasy world of the three bears' dollhouse where she can be away from the tensions of a home which her father has abandoned and where her mother is in the midst of a breakdown.

"Charlie Schulz wrote a book recently," Marilyn tells me, "and I read that he said that success is all very fine, but it isn't very interesting, and that when he started doing Peanuts, he was picturing losers. He was a flop as a kid, and I was that kind of kid too. Skinny, a crybaby and a coward. There are so many more losers than winners. Many of the kids who write me tell me they're like Fran Ellen and that everyone is after them, or like

Laura, who is fat, has braces and is a bookworm, or they'll say they're like Veronica who's a bully, but they're not really bullies because everyone makes fun of them."

"Some of the letters are really sad. I write back and try to say encouraging things. When they say they want to be writers when they grow up, I tell them that people want to read unhappy things as well as happy ones and I tell them what I was like as a kid. I used to be afraid to go out of doors in the afternoon because all the boys would be waiting for me and that's why I was able to write a book like *Veronica Ganz*. I had first-hand knowledge of bullies. When I go around to schools and libraries talking to kids, they begin to stand up. It's like a Salvation Army meeting where everyone gives testimony about their feelings. One kid says everybody picks on me, another says I haven't got any friends. I tell them that very often it's the ones who feel like losers who go on to write the books. After all, they're the ones in the libraries reading when everyone else is out playing."

Marilyn's current book, *Dorrie's Book*, is a funny one, written, she says to restore her comic balance after the anguish of the previous *Pocketful of Seeds*, which is about a French Jewish girl's experiences during World War II. Dorrie is ten years old, an only child with a beautiful doting mother, a father more handsome than Robert Redford, and a family life of wonderful closeness which is abruptly wrench wrench out of shape by the unexpected arrival of triplets.

"One of the great joys of writing is that if you leave yourself open, things happen. You plan, you make outlines, but if you're really not thinking as the pencil moves, things happen and the ideas begin to come."

Although Marilyn Sachs's series of books about Peter, Veronica, Amy and Laura growing up in the Bronx have been favorites with children and have been through many printings in paperback, her own favorite is *The Bears' House*. She

wrote it in a glorious two-week period as a reward, she says, for all the energy and feeling she had put into helping with the integration of the San Francisco public schools. "I think you always write out of your own experience," she says, and this book certainly comes out of her life. Like Fran Ellen, She had a sick mother and took refuge in a series of fantasies about a bear's house and the family life in it. And like Fran Ellen, her teacher was going to give the house to the best kid in the class which she says she definitely wasn't. She hadn't won a single gold star that year, but the teacher had seen and understood and Marilyn was given the house. She may have grown up poor and frightened and skinny always feeling like a loser, taking refuge in fantasies and books, but she knew for sure that one day she would be a writer. She became a children's librarian after graduating from Hunter College and receiving a degree in Library Science from Columbia and spent ten years with the Brooklyn Public Library and five more with the one in San Francisco before deciding to devote full time to writing. And it's clear that the warmth, humor and candor that are her personal traits all operate as well in her writing and are part of the reason for her continuing success and impact in the world of children's book publishing.

Susan Terris, who grew up in St. Louis, went to Wellesley and got a graduate degree at SF State, says that her childhood and adolescence were terribly important, that she remembers her young teenage years particularly well, but that she really doesn't write about herself, her husband or her children. "My family is off limits; if one of the kids tells me a great story, I'll ask permission to use it, but it'll only be important in terms of the action, not character. Once, when I'd finished a whole book, my son Danny came home with the most terrific story about a camp prank. I thought I knew just about every one—I spent a lot of summers at camp—but this was so terrific that I took apart a whole chapter and inserted it.

though there are exceptions, particularly an obscure Alex Theroux book "The Great Whedle Tragedy" (\$4.95), the story of a small orphan, Anonyma, who dives to her death after performing a vegetable dance, in which she simulates a swaying leek. Equally odd reading for kids or adults!

Iaconi Book Imports, 300 Pennsylvania, SF, 285-7393/282-9224, by appointment only. "If you find tagliarini in your books, you'll know why" states the Iaconi family's brochure. There may be larger, fancier book-import stores around, but for sheer Italian exuberance and atmosphere—none can compare with Iaconi's. An appointment's essential—though a trip through the store's Potrero Hill Victorian and sculpture-filled garden is worth a thousand words to any child.

Actually, they stock children's books in 60 languages here—anything from Danish to Pharsee. There are Dick Bruna books translated into Spanish from Dutch; Pearl Buck and Dostoevsky in Spanish. the comic-strip adventures of "Tin-Tin"; even "Mamma Ooooooca," which is Italian for "Mother Goose" (\$5).

The Jabberwock, 143 Clement, SF, 752-8611. Sunlight filters in, highlighting motes on the clean, woodsy-smelling pine floor, only when the fog lifts; but children and their parents arrive in rivulets at any time. The children's section here looks well-thumbed—there's hardly a single book properly righted or fussily put back in place. Children naturally gravitate to the floor here, where they while away the afternoon to their dear heart's content. Jabberwock carries fairly new, "bargain" books, like "Good Cents" (\$2.75), every kid's guide to making money, with instructions on how to form your own "White Tornado Window washing service." There are also some very-old collector's books from the early 1900s—a gilt-edged "Jack the Giant-Killer," or, of later vintage, "Poo Poo and the Dragons" by C. S. Forester (pen and ink drawings by Robert Lawson—a real find!) for \$4.50.

The brief journey from Ferdinand to Jaws

What children are reading today

BY CAROL FIELD

Open up any number of newspapers and magazines and you'll find a best seller list that gives you some sense of what's being hotly pursued on the reading front. By adults. But does anyone know what kids are reading today? What they'd rate as their top forty pick hits? While you can be sure that four-year-olds haven't deserted *Where the Wild Things Are* and *Ferdinand* for *Fear of Flying*, how about ten-year-olds? Does the whole accelerated growing up process and the influence of TV and movies mean that a lot of them have left *Treasure Island* for *Nantucket* and *Jaws*? You'd better believe it.

To find out what children and teenagers are reading today, I talked to a large variety of kids ranging from third to sixth graders at Cabrillo through junior high types at schools in Berkeley and San Francisco all the way through students at Urban High School, and that doesn't even include my own children and all their friends who chimed in with a lot of useful advice. Children's booksellers Margaret Simpson of Bookplace and Sonja Blackman of Books Unlimited in Berkeley, both both extremely knowledgeable on the subject of what's being written and read, helped me enormously in preparing this article. Betty Edestein at Minerva's Owl, children's librarians, school librarians and teachers, and even a few authors talked to me about what's happening. That's how I came to such conclusions as fantasy is slowly on its way out, scary stuff and monsters are in. Certainly noticeable is the trend toward realistic treatment of formerly taboo subjects like sex, death, and the complexities of relationships; just as noticeable is the fact that kids are gobbling up books that deal honestly with those difficult areas. Most noticeable of

all is the fact that *Jaws* is the book on everyone's lips. "We only get about a million requests a day for it," said the librarian at Francisco Jr. High, and that's the rule, not the exception.

Kids under eight still read many of the books that adults remember from their childhoods. *Goodnight Moon*, *Curious George*, *The Red Balloon*, H.C. Andersen and the Brothers Grimm still sell in big numbers, and there are lots of highly popular newer picture books as well like *Criotor*, Tomi Ungerer's droll story about an unconventionally talented boa constrictor, a whole raft of humorous stories illustrated by Jose Aruego, animal books like Jane Goodall's *Grub the Bushbaby*, and Mercer Mayer's chilling, thrilling *There's a Nightmare in My Closet*.

Books by Beatrix Potter, Maurice

Sendak and William Steig are winners as are more prosaic books that tell how things are built and how everyday objects work, like Richard Scarry's *What Do People Do All Day?* and the Mr. Rogers' books. Sonja Blackman, manager of the children's department at Books Unlimited in Berkeley, where there is a special emphasis on books for third world kids, says children there particularly love *My Special Best Word*, one of John Steptoe's books about black families that is written in black English and doesn't prettify anything. This story, about an unmarried father bringing up his kids, deals with such nitty gritty topics as toilet training and contains sentences like "My best words is WHATSHAPPENINMAN, and IWANTSOMEWATERDAD and PRETTY-

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DRAWING BY CAROLE PETERSEN DWINE LL FROM "THE FOREST PRINCESS" BY HARRIET HERMAN, RAINBOW PRESS, BERKELEY



PHOTOS BY RICK GROSSE

'About half-way through the characters take over.'

That's where I got the incident in *Whirling Rainbows* in which the counsellors get up at 4 am, take a pair of shoes from every camper and neatly arrange them around a flagpole circle so that the kids would find them, all 242 pairs, when they finally straggled barefoot up to the circle."

Susan's newest book, *The Pencil Families*, a suspenseful mystery that takes place at Stinson Beach, is built around Emily Mendle, a pesky, imaginative and energetic girl who collects pencils and divides them into families (there's the Ticonderoga family, the Eberhard-Fabers, the Eagles, the Dixons et al.) and creates dramas around them. When the smaller pencils are rudely snatched away by members of the family needing to take a phone message, Emily invents melodramas about the babies being kidnapped, and remarriage is a common phenomenon since man many of the large father pencils regularly

According to Susan, it's all right out of her childhood. Her sister really did invent such pencil families and her brother really was a lot like Emily's brother Lawrence, who has the most extraordinary ability to ignore Emily completely. "When you write write out of experience from the past, you can be funny in ways you never quite were at the time. Once when my sister was being absolutely obnoxious, I poured a glass of ice water over her and she was absolutely stunned. In *Pencil Families* I allow Emily the triumph of pouring a whole pitcher of ice water over her brother's head and then of getting under the table and filling his shoes with more ice. It's wonderful to get a second chance and make it all come out better."

Emily's love of pencils is the cause of a lot of dramatic and scary action that starts when she comes upon a dead body in the Bolinas Lagoon and almost automatically takes a gold pencil lying near the dead man's boot. Susan herself spends a lot of time at Stinson and Bolinas and one of her favorite pastimes is hiking on Mt. Tamalpais where she is slowly covering every trail. "I really saw the rattlesnake that appears coiled and ready to spring in the book and I really did manage to escape, but not before noticing that he was every bit as frightened as I was."

She began her career as an author by submitting six fully written picture books to Doubleday. They chose to publish *The Upstairs Witch and the Downstairs Witch* because they had a hot young illustrator whose talents they wanted to use and the story was a perfect vehicle for her. She says it was Marilyn Sachs who gave her the courage to try writing a children's novel. "I'd never plotted, developed a character, or anything, and Marilyn told me the only way to do it was to stop thin thinking about it and get to work. As far undergo brain surgery in the form of pencil sharpening which makes them considerably less attractive to have around. as I'm concerned, writing is always scary. Between books I always worry that I've already done my best work and that what-

ever I do I won't get better." Judging from the sustained suspense and interesting characters of *The Pencil Families*, it would seem more likely that she's about to become nationally known. She recently read a chapter from the book to several grades at a Marin County school and the librarian, parents of students and local bookstores indicate a lot of interest in it as a result.

An extremely organized person—even the calico cats in her super-neat household seem as orderly as she is, being content to nest in her knitting—she spends eight to nine months planning a book and always has a complete outline, knows exactly what will happen and what the ending will be before she begins to write. "About half way through, though, the characters take over and do what they will; in the book I'm working on now I had plotted 13 chapters but it turns

'It's the ones who feel like losers who go on to write the books.'



out to have 25 and the main character decided to push me aside and take charge of her own life." She is always in the midst of revising one book while planning the next, and is currently expecting publication of her tenth book in January, writing her eleventh, and has ideas for the twelfth and thirteenth percolating in her head.

Each of her books is entirely different, the only connecting link being that every one is a mystery, although not a whodunit, with something to be unravelled or solved. In *Whirling Rainbows*, Leah Friedman, the adopted daughter of an intellectual Jewish family, goes to camp in Wisconsin in search of her Indian heritage and all she digs up about her roots is a phony arrowhead, a planted decoy, but she does learn a lot about herself in the process. In *A Plague of Frogs*, wise-cracking, tennis playing, self-centered Jo comes to have a wider understanding and respect for people and their differences through Marcella, the highly superstitious, birth marked unmarried pregnant girl who comes to live with Jo's family after running away from her small hometown which is overrun by a plague of frogs. In *Pickle*, which is Sarah Barnes's nickname because she smells like the pickles she and her mother put up to sell, the neighborhood kids in San Francisco where she has just moved don't believe her romantic lies about her past and she finds herself accepting a bully's challenge to visit the local "witch." When she steals to have proof of the visit, things go from bad to worse, but as is always true in Susan Terris's books, things are not what they seem and Sarah and the mysterious woman become friends through sharing their frailties.

Although they live here, both Susan Terris and Marilyn Sachs write reviews for the *New York Times Book Review* section and are read and reread by thousands of kids in hardcover and paperback editions everywhere. So what's the moral? Support your local authors. The kids who read them may be your own. ■

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FUL and IDONTWANTOTAKEANAP and my special best word to Javaka [his sister] is YOUADUMMY.

Books that eight- to 12-year-olds like sell heavily in paperback, circulate a lot in the library, and divide roughly into two categories: fantasy, science fiction and novels, on the one hand; nonfiction books, particularly history, biography, and subjects that deal with emotions, on the other. Sonja Blackman says that "emotion books," the ones dealing with death, divorce, adoption and sexuality, sell twice as fast and twice as many as anything else and the section is by far the most popular in the store for kids all the way up through high school. The series with titles like *Sometimes I'm Angry* and *Sometimes I'm Jealous* is a big seller and kids have been known to buy copies as birthday presents for their mothers.

The story is somewhat different at Bookplace, the super popular children's bookstore on Clement Street that's become a real kids' hangout because browsing, talking, exploring and reading are actually encouraged. There, according to Margaret Simpson, the candid and thoughtful young woman who manages the store and has developed a large following among kids of all ages, children over nine are reluctant to ask for such books.

Consequently, it's not unusual to find books dealing with sex tucked away in the loft, hidden behind the science fiction section, and poked into the poster bins. Although there are a number of books written about sex and reproduction, the one that appeals most to elementary school kids is *Where Did I Come From?*, the only book that talks about sex in terms of how it feels as well as dealing with the straight facts. It's illustrated with funny cartoonish pictures that seem to make it easier for parents to talk about sex without blushing furiously and mumbling. Kids absolutely love them. "I like the one of the mom and dad in the bathtub best," said nine-year-old Alison, when we looked at the book together. "It's funny to see them all naked and how different they are, and it's funny that they're playing with a rubber boat."

Tony Bourque, a seventh grader at Odyssey Jr. High School in Berkeley, wants to be a writer and sometimes writes to authors when he likes their books. That's how he learned that Louise Fitzhugh had died. Like many others, he was so impressed with her first book, *Harriet the Spy*, that he started keeping a notebook just like Harriet. He could hardly wait to read the sequel, *The Long Secret*, and was really knocked out by her last book, *Nobody's Family is Ever Going to*

Change. It's the story of eleven-year-old Emma who has two passions: eating and growing up to be a lawyer just like her father. Her younger brother Willie has a single dream, to be a song and dance man like his Uncle Dipsey, but their father wants Willie to be a lawyer and doesn't much care what Emma does. The novel asks whether there's something wrong with parents whose middle class dreams have so little to do with what their children want so intensely, and it's all done with enormous humor and style. Oh, yes, the family is black. Sonja Blackman says "I've never seen a book received with such enthusiasm. All kinds of kids accept it wholeheartedly, say it's great, and tell me that she's really talking about where they are at."

When I talked to Tony he was sitting on a big pillow in the Odyssey School library, reading an Alfred Hitchcock mystery. He told me, "I like to read so much that I usually read anything I can get my hands on," and since one of those hands is currently encased in a much-autographed cast, he's reading more than usual. He and his friend Harlan Thompson were very enthusiastic about everything Tolkien has written, especially *The Fellowship of the Ring*, loved all *The Chronicles of Narnia* by C. S. Lewis and are both getting into science fiction. Many

of the boys at Odyssey are heavily into science fiction, particularly the *Dune* books, Ursula le Guin's *Earthsea* series and Heinlein's *Stranger in a Strange Land*. Kids at Francisco Jr. High School in San Francisco love *The Girl who Knew Tomorrow* as well. Last summer Cary Tamler, a ninth grader at Urban High School, started reading the John Christopher trilogy that takes place a hundred years in the future when extraterrestrial Tripods invade the earth and must be conquered. Cary recalls, "They were so fantastic, I just took four days off. I didn't go downstairs, I didn't have breakfast, I just read them. I couldn't put them down."

I talked to lots of kids who mentioned their favorite books. The names mentioned again and again were *Harriet the Spy*, all the E. B. White books, and *Are You There God? It's Me, Margaret*, a book particularly loved by nine- to 11-year-old girls that begins: "Are you there God? It's me, Margaret. We're moving today. I'm so scared God. I've never lived anywhere but here. Suppose I hate my new school. Suppose everyone there hates me? Please help me God. Don't let New Jersey be too horrible. Thank you."

They love *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*, the story of a brother and sister who run away to the

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Metropolitan Museum, and other books by E. L. Konigsberg, Beverly Cleary's books, all the Hardy boy and Nancy Drew mysteries, *A Wrinkle in Time*, *The Chronicles of Narnia*, *James and the Giant Peach*, Paddington the Bear in all his adventures (actually, some kids really love him and other's think he's a crashing bore), horse stories, ghost and mystery stories, and all the M. E. Kerr books, particularly *Dinky Hocker Shoots Smack* and *If I Love You, Am I Trapped Forever?* *The Guinness Book of World Records* is the book most often stolen from the Cabrillo School library, proof of its popularity.

The book everyone talks about is *Jaws*. Kids who think that Spiderman and James Bond are the ultimate all love *Jaws*; kids who are big on E. B. White and *Wind in the Willows* like *Jaws*. *Charlotte's Web* and a man-eating shark? Matthew, who's in the seventh grade, loved *Jaws* because it scared him so much. "It's a freaky situation, a shark attacking people. I love having blood and gore in a book, although *Jaws* was scary and a little bit gross." The fourth, fifth and sixth grades at Cabrillo School have been making a list for their bookfair of what books they want for sale, sale, and the most requested book? Right. *Jaws*. Along with *Encyclopedia Brown*, *Boy Detective*, *Tales of a Fourth Grade Nothing*, Nancy Drew, *Escape to Witch Mountain*, an adventure story since made into a Disney film and *Everything You Wanted to Know About Sex* (now there's an intrepid kid).

Favorite books among third world kids, where fantasy is not at all popular, are Frank Bonham's *Durango Street*, which deals with realistic problems like drugs, prejudice and poverty in a West Coast ghetto, June Jordan's *His Own Where*, a moving love story about two black teenagers determined to stay alive in the city and make life work for them, Louise Fitzhugh's *Nobody's Family's Going to Change*, as well as all of Nat Hentoff, political nonfiction, poetry like Nikki Giovanni's, and the books of Virginia Hamilton, particularly *M. C. Higgins* and *The Planet of Junior Brown*.



'Yolanda turned her head to look at Mt. Treetop's companion, its tree. It was a slender tree with shining soft leaves.'

Fantasy, the hottest seller of the past several years, is on a decline, according to Margaret Simpson, although enduring classics like *The Hobbit* are still snatched up. It may be that kids have been turned off by a recent glut of fantasy books, but the real change seems to have come because the nine- to 14-year-old group wants more realistic portrayals of what their lives are really like.

In the past few years publishers have finally caught on to the fact that kids are maturing more quickly and face a lot of realities that were previously ignored. For a long time the only books about adolescence were the sort of problem dramas that centered around pimples, proms and popularity, or as one Urban High School student put it, "I Was a Teen-Age Girl". Now some really good literature is being written for this age group of emerging a

adults so that, instead of being thrust solely and prematurely into the world of adult literature, they now can and do move freely back and forth between Young Adult (you should pardon the term) and regular adult literature.

Subjects like death, sex and sexuality, drugs and the complexities of relationships with parents and grandparents are now being treated sensitively and honestly, which accounts for the popularity of books like *Go Ask Alice*, *Dinky Hocker Shoots Smack*, and *The Outsiders*, a remarkable novel about teenagers written by S. E. Hinton when she was 17. There has always been a great demand for books about dying young, but where *Death Be Not Proud* and *The Diary of Anne Frank* used to comprise the entire category of what was available, now there are lots, and books like *Eric* and *Sunshine*

that show kids facing death proudly and heroically are read eagerly. *Blue and the Death of the Mag*, a deeply touching story written and published locally by a girl trying to cope with the death of her mother, has become an underground favorite.

High school kids are quick to spot phoniness of any kind and pseudo-confessional stories that glance off important realities are labeled fakes and quickly dismissed, while *Go Ask Alice*, which really deals with the emotional repercussions of heavy drug use, is accepted as meaningful and convincing. "Books written specifically for teenagers are so short they can be read in one night, and I don't like that," commented Heather Wiley, a high school teenager with sophisticated reading tastes. "I'd rather read something substantial. But I did read *Country of the Heart*. It's new and it's short, and I liked it a lot because it put it right where it is. A college freshman has an affair with a dying older woman who's a poet, only he doesn't know she has cancer, and you can see how love can be really painful. At one point the boy says to himself it would be worth it if it just lasts this one night and that's the whole point. It definitely isn't all moonlight and roses."

Kids today tend to read lots of contemporary fiction dealing with problems and situations important to their lives. Writers like John Donovan, M. E. Kerr, and Paul Zindel are popular; so are Steinbeck and Salinger. Science fiction is big, gothic mysteries pretty much scorned if not ignored, and historical fiction doesn't hold as much interest as the real thing. Books such as *Return to Manzanar*, a moving account of a Japanese-American family's experiences at a relocation camp during World War II, are in real demand. But no matter what kids choose to read, the old romantic view of the innocent child trailing clouds of glory has pretty much bitten the dust. The walls that adults once erected to shield kids from the disillusionment of reality have come tumbling down. Publishing for children has come of age. ■



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2/14-2/27/74	8	8 Music/Inside Vietnam
4/13-4/26/74	8	12 Vice Squad/Nuclear Power
6/22-7/5/74	8	17 Best of the Delta/Examiner vs. Synanon
7/20-8/2/74	8	19 Latino Guide/Midwives vs. the Law
8/17-8/30/74	8	21 Science Fiction Special/ Alioto & the Mafia
8/31-9/20/74	8	22 Wine Special/SF's Building Inspections
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10/5-10/18/74	8	24 Books & Writers/Women

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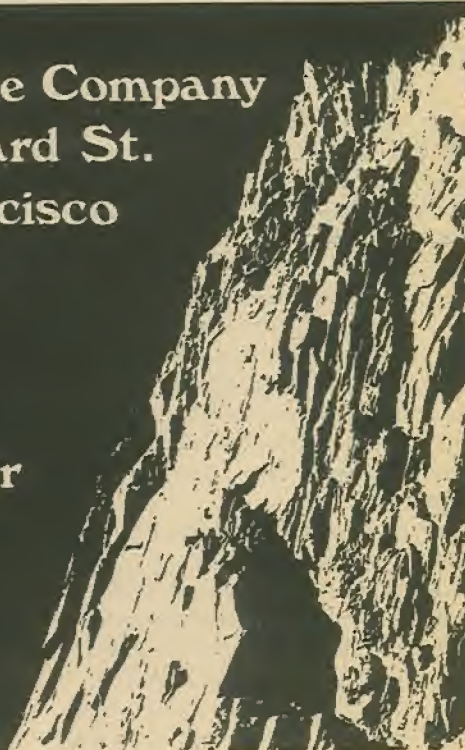
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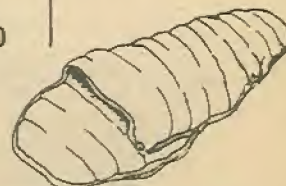


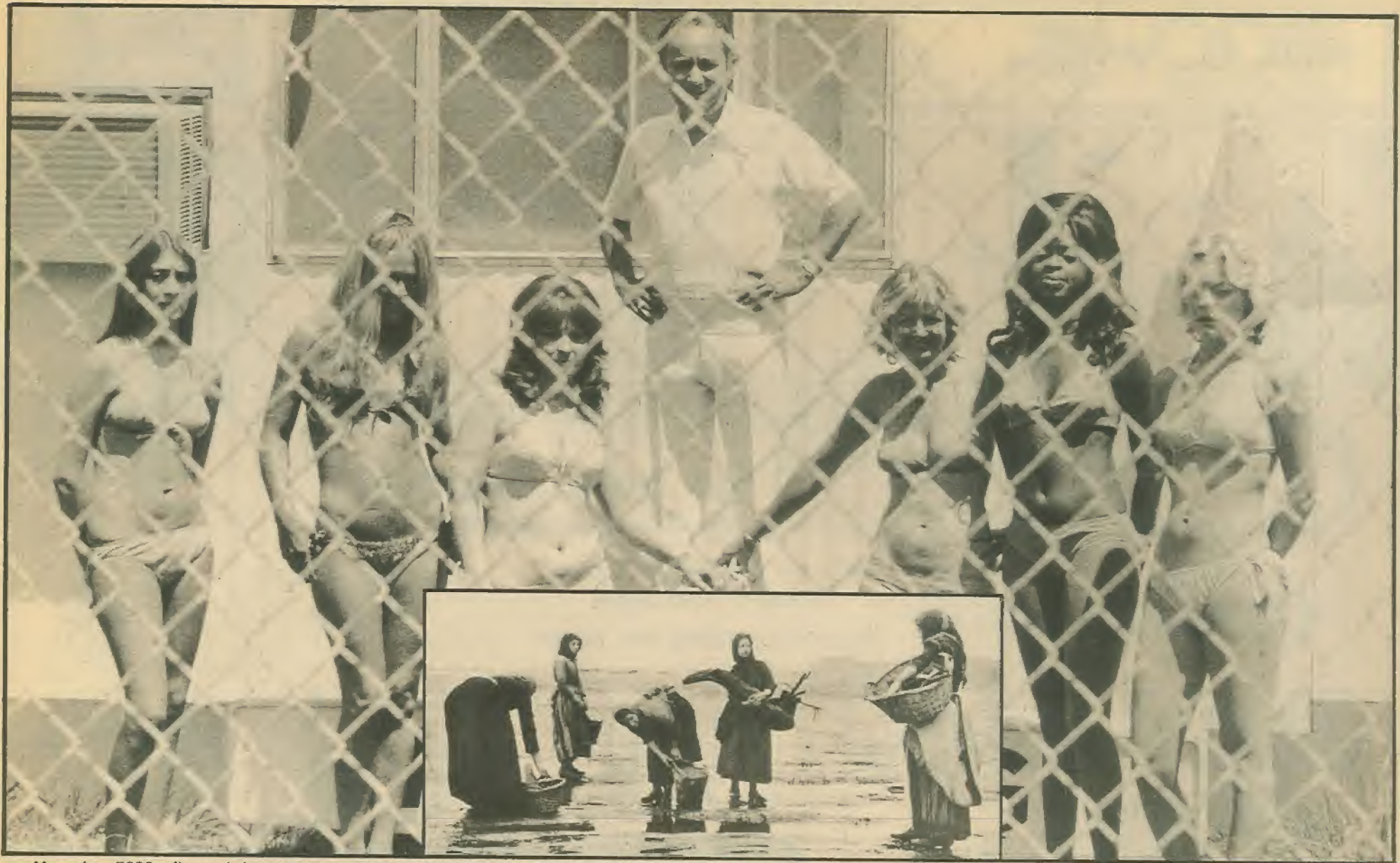
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More than 5000 miles and almost a century apart: in the foreground, "Gathering Driftwood," one of Frank Meadow Sutcliffe's photos of simpler times, through Dec., at the Lucas Gallery, 922-5240; and fenced in the background, a scene from "Mustang," a film on the world's largest legalized brothel, Nov. 22, midnight at the Clay, 391-4404.

free for all

MAGICIAN OF DANCE, Alwin Nikolais, gives a master dance class and slide lecture in "An Afternoon with Alwin Nikolais." Nov. 21, 2 pm, Gymnasium, Merritt College, 12500 Campus, Oakl., 531-2535.

UNPUBLISHED WRITERS from the Bay Area can read their works over the air in a new program on KALW. Write to Terry Hammonds, KALW, 2905 21st St., SF, or call T. R. Samuel at 648-1177.

MADNESS NETWORK NEWS editor Wade Hudson talks about the psychiatric profession and the established system. Nov. 21, noon, Conference Room, Student Union, SF State, 1600 Holloway/19th Ave., SF, 469-2171.

HOLIDAY CRAFTS SALE: gifts in ceramics, glass, leather, wood and jewelry by Bay Area craftspeople. Should be high-calibre. Nov. 21, 11 am-10 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

"THE FROZEN NORTH," a Buster Keaton classic, plus "The Olympic Elk," the story of a majestic elk's trek through Washington wilderness. Great films for kids. Nov. 22, 5 pm, Smilie Company, 575 Howard, SF, 421-2459.

INSIGHTS into musical works through discussion with composers after a performance by the Mills Performing Group. 8 pm, Mills College, Seminary/MacArthur, Oakl., 632-2700, ext. 337.

TINY TOT Art Event, with art activities for small children, including play-dough, bead-stringing and paper sculpture. Nov. 22, 1-4 pm, South Berkeley Library, 1901 Russell, Berk., 644-6530.

GAELIC FOOTBALL brings out the Irish in you. Every Sun., 2:30 pm, Polo Field, GG Park, SF, 558-4268.

SUK TRIO from Czechoslovakia returns to the Bay Area to play selections by Dvorak, Schumann and Beethoven in a concert. Nov. 23, 3 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1667.

ACCIDENT-PRONE people would do well to attend a Red Cross Standard First Aid and Personal Safety course. Every Mon. and Weds., 7-9:30 pm, Nov. 24 through Dec. 15, 1625 Van Ness, SF, 776-1500.

SF CONSERVATORY OF MUSIC waxes prolific with three performances: William Banovetz gives an oboe recital, Nov. 23, 3:30 pm, First Unitarian Church, Franklin/Geary, SF; Preparatory Dept. Orchestra gives a concert, Nov. 23, 7 pm, Mercy HS, 3250 19th Ave., SF; Brahms features in a concert by the Chamber Music Players, Nov. 24, 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, 564-8086 for info.

WELLES MEETS KAFKA in the film version of "The Trial," monstrous perspectives and Welles's thumbprint. Nov. 24, 7 pm, Laney College, 10th/Fallon, Oakl., 834-5740.

NORWEGIAN IMMIGRATION to the US Anniversary Concert, plenty of Grieg and some Handel-Halvorsen. Nov. 24, 8:15 pm, Music and Arts Institute, 2622 Jackson, SF, 567-1445.

ALL PERSONS INTERESTED in restoring the fire-damaged Hare Krishna Temple at 455 Valencia, SF, plus any people with suggestions for setting up an open and public library for study of scriptural literatures, call 431-2158.

CONSORTIUM ANTIQUUM joins the Fifteenth Century Vox to present the "Missa Pange Lingua." Nov. 26, 7:30 pm, Main Library, Civic Center, SF, 558-3191.

OPEN POETRY reading for women, bring your work. Nov. 26, 8 pm, First Majority, 2438 Durant, Berk., 526-9270.

PROBLEM SOLVING groups get together at radical psychiatry drop-in raps. Every Thurs., 5:30-7:30 pm, 3056 24th St., SF.

MEDITATE with Baba Muktananda. Every day, 5 pm, Muktananda Meditation Center, 1107 Stanford/San Pablo, Berk., 655-8677.

BEFORE, BEYOND AND SON OF LASSIE in a week of films of the perennial canine star. Nov. 24 through 28, 3:30 pm, Channel 7.

"THE MAGIC FLUTE," one of Mozart's most singalong operas, broadcasts live from the Opera House in the last of the season, Nov. 25, 7:50 pm, KKKH 95.7 FM.

STAGE PEOPLE AREN'T LIKE OTHER FOLK: "Trelawny of the Wells," a romantic melodrama and fine entertainment, in the Classic Theatre series, Nov. 27, 9 pm, KQED Channel 9.

weekend events

WEEKEND NOV. 21-23

EROTISSIMO: winners and highlights of the first SF Erotic Film Festival, held exactly one year ago; including first prize, "Voodoo" by Andrew Jaremkov, plus "Rites of Passage" by Susan Woll, Gunvor Nelson's "Take Off," Curt McDowell's "Confessions" and lots more. Nov. 21 and 22, midnight, Presidio Theater, 2340 Chestnut, SF, 921-2931, \$1.75.

MARLENA MAGALDI, dancer, choreographer and poet, presents "Invisible Fire," a dance, drama and poetry concert, with dancer Xena Attig and musicians Charlie Moselle and David Simons. Nov. 21, 8:30 pm, Oakland Civic Ballet, 4689 Telegraph, Oakl.; Nov. 22 and 23, 8:30 pm, Academy of Ballet, 2121 Market, SF, 387-3758 for info, \$2.

DEFLECT THE THREATS to the Goodman Building at a benefit Thanksgiving Extravaganza. Beggars' Theatre and the Goodman Turkettes feature nightly, with special attractions of Palace Monkeys Poets' Band and Gabriel Gladstar, Nov. 21; Les Nickelettes, with Incognito, Nov. 22 and with Up in the Air, Nov. 23; all shows 8 pm, 1115 Geary, SF, 776-9961, \$2.

WOMEN'S ENSEMBLE Theatre presents more performances of works by Sylvia Plath, including her own play, in a revamped version. Nov. 22 and 23, 2:30 pm, Showcase Theater, 450 Mason, SF, 893-0241, \$3.50 through Macy's.

WINTER DANCE '75: first repertory program of the season for the Dancers' Repertory Theatre, including a new work with music accompaniment by Clare Weinraub and Susannah Wood. Nov. 21, 8:30 pm, Ashkenaz, 1317 San Pablo, Berk.; Nov. 22, 8:30 pm, Fine Arts Theater, College of Marin, Kentfield, 658-2035 for info, \$2.

TUNE IN to a benefit for Haight-Ashbury Community Radio at a showing of "The History Book," a full-length Danish animated film dealing with world history from a Marxist perspective. Nov. 21 and 22, 7:30 pm, Grattan School Aud., 165 Grattan/Cole, SF, 752-5750, \$1.50/50¢ children, childcare provided.

CHOREOGRAPHER'S WORKSHOP teams up with Arabesque Concert Dance to present a joint program of dance, with music by local composers and live contributions by Leo Collignon and Claire Handleman. Nov. 21 and 22, 8:30 pm, Smith Studios, 2184 Greenwich, SF, 922-2755, \$2.

WEEKEND NOV. 28-30

ESCAPISM, HOW WE NEED YOU NOW: back to the days of Hollywood fantasy with a complete Thirties entertainment package including "Gold Diggers of 1935" with Dick Powell and Gloria Stuart, plus a Fox Movietone newsreel and cartoons. Nov. 28 and 29, midnight, Metro Theater, Union/Webster, SF, 221-8181, 99¢.

GOOD CLEAN FUN at the Speedway Motorcycle Races; racing on dirt track to qualify for championship finals, Nov. 28, 8:30 pm, \$4/\$1 6-12 year-olds; the championship races themselves, plus a program of handicap races on dirt track, Nov. 29, 8:15 pm, \$5/\$1 6-12 year-olds; all at the Cow Palace, SF, 334-4852.

MORNING GLORY Theatre presents "The Magic Twins," part of the "Popol Vuh" hand and shadow piece, in conjunction with the Mesoamerican sculpture exhibit. Nov. 29 and 30, 2:30 pm, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, donation.

DOUBLE HEADLINE: Stoneground and Sylvester share the bill and the weekend, getting the East Bay jumping. Nov. 28 and 29, 9 pm, Longbranch, 2504 San Pablo, Berk., 848-9696.

► **TRAVELERS' BAGGAGE:** extraordinary handcrafts, and rare and unusual items particularly from the East, Middle East and Africa, collected by five people on their travels, on sale at the second annual Textile Bazaar, Nov. 29 and 30, 10 am-4 pm, Fiberworks, 1940 Bonita, Berk., 548-6030.



san quentin 6 film benefit nov. 21, 22 and 23

Films from prison feature in benefit programs for the San Quentin Six. "3000 Years and Life" is a documentary focused around the 1973 guards strike at Walpole, Mass., and the resulting organization of the prisoners, when they ran the prison for three months within the emerging political structure of self-determination. "We're Alive" is a video-film shot and edited by the women in the California Institution for Women. In it the women talk about their lives, sexuality and their methods of survival, with facts on drugs, racism, recidivism and the indeterminate sentence. The programs are highlighted by celebrated speakers. Sponsored by the San Quentin Six Defense Committee, Bay Area Alliance Against Racist and Political Repression, and Insight Exchange. Speakers are:

Nov. 21, 8 pm. Willie Tate, Alice Yarrish and Antonio Medrano, founder of La Raza and Third World Studies at College of Marin. Olney Hall, College of Marin, Kentfield.

Nov. 22, 8 pm. Howard Moore, past attorney for Fleeta Drumgo of the SQ Six. Laney Forum, Laney College, 10th/Fallon, Oakl.

Nov. 23, 8 pm. Angela Davis and Carlton Goodlett, first doctor to enter San Quentin after George Jackson's murder. Afro-American Historical Society, 680 McAllister, SF. All programs \$2. Info from 626-0690/621-2713/653-3132.

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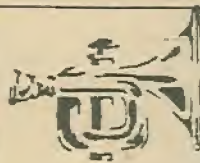
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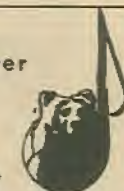
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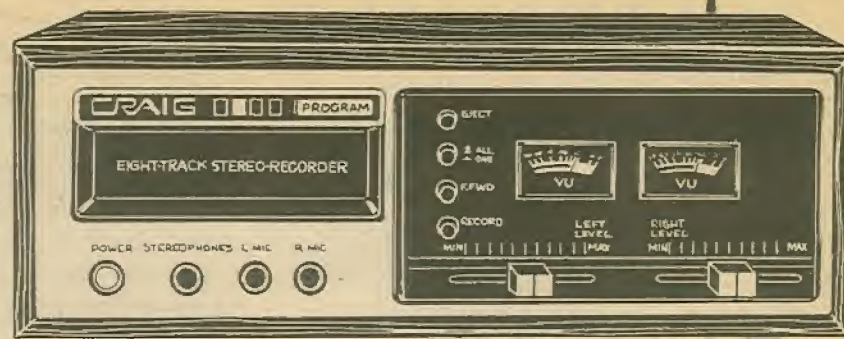
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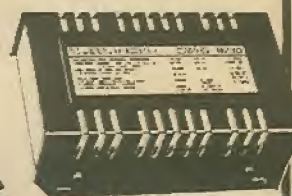
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AT LARGE

Let them eat eel

BY MICHAEL E. MILLER

Dr. Eldon Turner
Department of History
University of Florida
Gainesville, Florida

Dear Dr. Turner,

Congratulations on your illuminating discovery that the original Thanksgiving feast of the Pilgrims at Plymouth Colony, contrary to the sanctimonious pieties of our history books, actually consisted of what would now be considered a good old-fashioned American three-day drunk. By correcting our misconception of the event, you have singlehandedly overturned more than 350 years of superstition shrouding our national self-image. Thank you, Dr. Turner, for providing us with this small but significant portion of our rightful heritage. As we approach our bicentennial year, I find it remarkable that in all these decades not one soul prior to you had the intellectual temerity to examine Governor Bradford's notes and cast the cold light of historical fact onto our comfortable fairy tales.

I hope you will not judge the Associated Press too harshly for putting into your mouth words to the effect that the Pilgrims were Elizabethans. This, I have no doubt, is a common device employed by those responsible for our nation's widespread information networks, who must satisfy themselves that a story will, as they say, play in Peoria. How many readers of the Lawrence Daily Journal-World, after all, would be likely to know what you were talking about if you were said to have observed that the Pilgrims were, in sober fact, Jacobbeans?

You are undoubtedly aware of the similar debunking done by your Yankee colleague, Dr. Samuel Eliot Morison of Harvard University. Dr. Morison, you will recall, recently expressed his opinion of the artifact purported to be the celebrated "plate of brass" which Sir Francis Drake left behind in California in 1579 when his ship, the Golden Hinde, dry-docked for six weeks in what is now Marin County. The ship's chaplain and chronicler of the voyage, Father Francis Fletcher, recorded that such a plate, engraved with a declaration of sovereignty on behalf of Queen Elizabeth, was nailed to a "firme post."

As the years wore on, unfortunately, the plaque lapsed into obscurity until, in the summer of 1936, Mr. Beryle Shinn, a student at the University of California at Berkeley, picked it up in the hills of Marin not far from San Rafael. Since then the priceless relic has resided in the University of California's Bancroft Library in Berkeley. But now Dr. Morison has suggested this plaque is actually the product of a college prank—a forgery manufactured for the benefit of one Dr. Herbert E. Bolton, a professor of history at the University of California who by his own admission had been urging his students for several years to be on the lookout for Drake's plate.

Mr. Shinn has denied engaging in any duplicity, but still the controversy serves as an example of the numerous obstacles historians face. Not only are facts simply unknown, but individuals have occasionally concocted deliberate falsehoods to suit their various purposes—a Parson Weems here, a Richard Nixon there.

Of course, you didn't say you obtained Governor Bradford's notes from one of your students, did you, Dr. Turner? And you wouldn't be telling us an eel story yourself, would you?

Your humble and obedient servant,
Michael E. Miller □

2170 Market, SF, 626-0977. These family-style Basque restaurants are about the nicest way I can think of to spend Thanksgiving, outside of a nuclear family setting. You sit at long tables with a vast cross section of humanity, including some genuine Basque boarders speaking in incomprehensible Euskera. None of the restaurants had scheduled menus yet, but you could expect a huge vegetable potage, two entrees including tongue in sauce or clams with rice and chicken in garlic sauce or roast beef, along with salads,

California, SF, 931-4326; Joe and Ernie's Fish and Poultry, 2324 Chestnut, SF, 346-8913; Lick Supermarket, 350 7th Ave., SF, 221-3235; Pioneer Fish and Poultry, 3318 Mission, SF, 647-7872; Union Square Foods, 39 Stockton, SF, 781-3309; United Fish and Poultry, 2055 McAllister, SF, 567-3855; and Manor Market, 2550 Ocean, SF, 334-1465.

One alternative to cooking a turkey in your oven is buying a smoked turkey (or chicken), a delicately flavored affair which brings out the gamier qualities of this notoriously stupid bird (though this has nothing to do with their taste, turkeys have been known to drown themselves in rainstorms by standing about with their mouths open). Smoked birds can be purchased at Antonelli's, Lick's, Manor (all above); Jurgensen's, 2190 Union, SF, 931-0100; and Piotrkowski Poultry, 1285 Skillman Lane, Petaluma, (707) 762-6348; or ordered from Pfaelzer's, 4501 West District Blvd., Chicago, Ill. 60632; Harrington's, Richmond, Vermont 05477; and Signature Prime, 645 North Michigan Ave., Chicago, Ill. 60611.

Alternatives to any kind of turkey

If you're into shopping by mail (I'm not—I worry about hungry hounds or mailpersons), you can order smoked pheasant from Harrington's (address above) and smoked ham from Pfaelzer's, Harrington's, Signature Prime (all above); Omaha Steaks International, 4400 S. 96th St., Omaha, Neb. 68127; Alewel's, South and Louis Sts., Concordia, Mo. 64020; V.W. Joyner's, Smithfield, Va. 23430; and Early's Honey Stand, Rural Rte. No. 2, Box 100, Spring Hill, Tenn. 37174.

Write far enough in advance to receive their meaty catalogues and price lists (probably too late for Thanksgiving, but in time for Christmas)—there aren't too many Safeways that stock bear, llama or elk (Signature Prime), although a fellow named Stuyvesant Fish sells wild boar at his ranch down in Carmel Valley (cleaned and dressed, from 60-200 lbs., about \$2.95/lb. Call (408) 624-7744).

Among other Thanksgiving beasties available are rabbits (at Antonelli's, Excelsior, Grand Central, Joe and Ernie's, Lick, Pioneer, Union Square and Manor), squab (same places as rabbits), along with Squab Producers of California, 23682 Clawiter Rd., Hayward, 785-0344), pheasant (at Manor and Pioneer), geese (Pioneer) and ducks (at Grand Central, Pioneer and Dupont Market, 1100 Grant, SF, 986-3723).

Dupont Market will pump their ducks full of air so they can be hung, blown dry and prepared a la Peking. If you search some, you can also find quail and dove frozen and dressed. Lamb and goat are for sale at Iacopi and Co., 1462 Grant, SF, 421-0757; goat can also be ordered through Signature Prime (see above). Suckling pig is available frozen at United Fish and Poultry and Iacopi's, or through Pfaelzer or Harrington (see above). ■

No turkey? Well, eat your eel, Mr. Standish

GAINESVILLE, Fla. (AP) — Ah, Thanksgiving, when everyone gathers around the table and watches the host carve thick slices of eel meat.

Dr. Eldon Turner, a University of Florida history professor specializing in the colonial period, says there wasn't a turkey in sight during the first Thanksgiving feast in 1621.

Turner says he has found the original menu drawn up by William Bradford, governor of Plymouth Colony and host of the three-day affair. Turkey was conspicuous by its absence, but there were lots of other goodies, including a big platter of squishy, slithery eel.

According to Turner, the menu also included clams, leeks, ducks, cranberries, geese, venison, cornbread, salad leaves, plums and berries. And plenty of red wine and beer.

"A good deal of beer flowed during those 72 hours," says the professor, who found the menu among Bradford's notes. "Even small children polished off a mug or two of beer with every meal."

"Water was still thought to be unhealthy for the insides," he said. "We forget Pilgrims were Elizabethans, and therefore didn't drink water."

Among the guests were 90 party-crashers, says Turner. It seems Bradford invited the Indian chief, Massasoit, and he in turn invited 90 of his tribe.

"If the Indians hadn't brought along large amounts of venison, food might have run a little short," Turner said.

News item from the Lawrence (Kansas) Daily Journal-World, Nov. 27, 1974

The turkey trot isn't the only dance in town: a guide to alternatives

BY MERRILL SHINDLER (on restaurants) AND JAN WEIMER (on markets)

If Michael Miller's skeptical rejoinder to Dr. Turner has, so to speak, missed its mark, and Dr. Turner indeed has found proof positive that turkey has nothing to do with Thanksgiving, then that's just all the reason more to seek alternatives to this gamey symbol of our over-stuffed national cornucopia. Last year we listed restaurants which offered respite from hours in the kitchen with their own Thanksgiving feasts of turkey with all the trimmings. This year we offer, first, alternatives to turkey in restaurants, then alternatives to frozen turkeys with cute little pop-out timers and lots of hormones, and finally alternatives to turkey at home at all.

One digression: my favorite alternative-to-turkey story came from Guardian copy editor Brian Sulkis who, while driving a cab in Lawrence, Kansas, one Thanksgiving, was invited into a feast where the centerpiece was a proto-turkey concocted of Vienna sausages held together with some sort of marshmallow stickum and stuffed with all sorts of junk foods. "I was elated," says Sulkis. "At the time I was subsisting exclusively on foodstuffs from an all-night 7-11 store. . ."

Restaurants

Elu's Basque Hotel, 787 Broadway, SF, 986-9646; The Basque Hotel, 15 Romolo Place, SF, 392-9355; Hotel Obrero, 1208 Stockton, SF, 986-9850; Cafe du Nord,

wonderful French fries and oceans of red wine. Around \$4.50 per person.

Roosevelt Tamale Parlor, 2817 24th St., SF, 648-9899; Mi Casa, 3066 24th St., SF, 826-8350; La Rondalla, 903 Valencia, SF, 647-9738; El Zarape Room, 3349 23rd St., SF, 282-1168. Travel through the Yucatan and you'll find yourself falling over a turkey every time you turn around. Pavo is the Spanish word for this unwieldy beast, and, though common in Mexico, the ignoble turkey is rare in Mexican restaurants. Still, Mexicans understand the essence of a festival and a good feast with lots of beer can be had at all the above restaurants. Dinners range from simple tortilla combos to haute prawn dishes, and anyhow, the Mayans were here long before the Pilgrims and deserve equal time.

Alternatives to frozen turkey

There's no button popping up here telling you it's done which means you have to learn how to tell time, a very useful skill. There's also no sodium benzoate, among many other unsavory preservatives, and most of the fresh poultry available is plucked by hand, insuring that the succulent skin layer is kept intact.

Expect the cost to be somewhat higher than mass-produced. We found prices to vary between 79¢ and \$1.19 per pound—whether or not the turkey is worth the difference is between you and your taste-buds. The following markets plan to sell fresh turkey this year: Antonelli's, 3585 California, SF, 752-7413; Excelsior Fish and Poultry, 4555 Mission, SF, 334-6106; Grand Central Fish and Poultry, 2435



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MUSIC/ALAN LEWIS

Disco dominance

Unless you've been living in either a cave or the White House for the past year, you know that the disco sound has replaced Soul and Rhythm & Blues as the most popular form of Black music.

Disco dominance has put the music through some changes, some of them good, some not so good. Cuts are longer and more structured. The sound is more elaborate and stylized, sometimes to extremes. The bad news is that, with disco's emphasis on singles, we're witnessing a return to the bad old days when albums were just one or two strong singles surrounded by useless filler.

Although disco records are "what's happening," as the truly hip people in the music biz say, they're pretty much unreviewable. There's only one favorable thing you can say about a disco record—"You can dance to it"—and only one unfavorable thing—"You can't dance to it." Reviews of this nature, though easy on the eyes, would tend to get very boring very quickly.

Every once in a while, though, a disco album comes along that's as good for listening as it is for dancing. David Ruffin's *Who I Am* (Motown M6-849S1) is such an album. Ruffin, lead singer with the Temptations during their best years, has enough potential hit singles on this album to keep him on the charts for the next year.

Actually, *Who I Am* is as much a Van McCoy album as it is a David Ruffin album. McCoy, a respected but largely unknown behind-the-scenes man for many years, emerged last year with a monster disco hit, "The Hustle," and has suddenly become one of the hottest record-makers in the business. He arranged, produced and conducted *Who I Am* and wrote most of the songs as well. The voice may be Ruffin's, but the sound is all McCoy's.

Black-owned companies like Motown have traditionally given even the most popular Black artists far less creative freedom than their white counterparts. The companies maintain a stable of producers and writers and, generally, a house orchestra. When an artist is ready for a new album, the writers turn out a batch of songs, the producers make the record and then the artist is called in to lay down the vocal tracks. The writers and producers either create or emphasize different stylistic nuances for the different performers, to sustain some semblance of individual identity, but that identity is more often than not imposed by the record company rather than generated by the performers themselves.

The great Motown hits of the Sixties weren't really Four Tops records or Supremes records; they were Holland-Dozier-Holland records. Today, with the focus shifting to the "Philadelphia Sound," we've got O'Jays records and Spinners records that are really Thom Bell or Gamble-Huff records. And, back at Motown, a David Ruffin record that's really a Van McCoy record.

McCoy synthesizes his own glossy, syncopated disco sound with just enough of the Temptations—a galloping beat and Ruffin's unmistakable voice—to preserve Ruffin's identity. In a couple of places, he deliberately recalls Temptations' hits, borrowing the violin instrumental from "My Girl" and the phrase "Ain't too proud to..." (the ending is "wait" this time instead of "beg," but the effect is the same) for "I've Got Nothing but Time." McCoy obviously had the O'Jays' "Backstabbers" in mind when he wrote "The Finger Pointers," featuring a catchy chorus that lingers in your mind long after the record is over. The title song, "Walk Away from Love," and "Wild Honey" also recall various bits and pieces of Motown lore; all three are on a par with the Temptations' best work, besides being surefire disco hits.

The only weak moment on the album is "Statue of a Fool," a Ruffin original that's not nearly as slick as McCoy's compositions. McCoy immediately redeems the record with yet another potential hit, "Love Can Be Hazardous to Your Health." Altogether, *Who I Am* is easily the best Motown album of the year, at least until the new Stevie Wonder album comes out.

The Dells' new album, *We Got to Get Our Thing Together* (Mercury SRM 1-1059) shows what happens to soul groups who don't have strong production teams behind them. The Dells are your standard soul vocal group, capable of singing very nicely but not quite well enough to transcend uninspired material and journeyman production. Their rich harmonies and Little Anthony-style falsetto work well on the title song and a couple of others. "Love Is Missing from Our Lives," with the Dells and the Dramatics joining forces, is interesting

chiefly for the shifting moods as a team of vocalists take turns singing lead. Nothing else on the album is worth mentioning except the horribly inappropriate "Strike Up the Band," the kind of song your high school glee club might do. Whoever decided to put this song on the album must've been locked in the White House with all those people back in the first paragraph who didn't know about the disco sound. He ought to be sent back to music school and forced to listen to every Holland-Dozier-Holland record ever made until he learns how to select tunes that fit the group's strength.

Drama V (ABC D-916), the new album by the Dramatics, is equally unexceptional. Like the Dells, the Dramatics are produced by Don Davis, who is to Van McCoy what the San Diego Chargers are to the Oakland Raiders. The Dramatics' sound is a little bit tighter and funkier than the Dells', but the material is every bit as flat. The first two songs on side one show some promise—"You're Fooling You," thanks to the judicious use of congas and electronic keyboards, keeps you awake long enough to listen to "She's A Rainmaker," a classic vocal ensemble number on which you can practically hear the choreography. After that, you can forget it.

It's hard to believe, but only a few years ago Sly Stone was one of the most influential innovators in Black music. He pioneered the use of electronic rhythm patterns, and was one of the first R&B performers to gain widespread acceptance among both jazz and rock audiences. Alas, Stone has stayed in the same place while people like Herbie Hancock and Stevie Wonder have long since passed him by. Stone's current record, *High on You* (Epic PE 33835), contains some great material, but there's absolutely nothing to distinguish it from what Sly was doing five or six years ago; the best songs on it are carbon copies of his past hits. There's certainly no law that says performers have to keep growing and progressing, but when someone as creative and innovative as Sly starts turning out the same stuff over and over it has to be disappointing.

Speaking of turning out the same stuff over and over, Bill Withers has come out with yet another album—*Making Music* (Columbia PC 33704). Withers, a curious hybrid of singer/songwriter, R&B vocalist and nightclub hack, specializes in taking a simple melodic structure and a basic vocal phrase and repeating them 20 or 30 times in a three-minute song. Occasionally the effect is interesting; more often, it's highly irritating. Most of the music on *Making Music* is vapid, overproduced, middle-of-the-road pap, about as soulful as the Tonight Show. Only one song, "Make Love to Your Mind," has anything to say, and even that goes on far too long. Withers has a nice warm voice and a good ear for melodic hooks, but his modest talents are completely wasted on this album.

MOVIES/LARRY PEITZMAN

It's a dog's life

Dog Day Afternoon, directed by Sidney Lumet, with Al Pacino (Regency II, SF)

It seems no accident that the latest Robert Redford hero is code-named "Condor"; Redford, like the condor, is an example of an almost extinct species: the WASP hero. Clint Eastwood nearly fits the mold; Eastwood goes through the motions of traditional movie heroics, but the impersonal violence and emotional inertness of the Eastwood persona separate him from the royal line of "King" Gable and "Duke" Wayne. The Eastwood persona is closer to the new neurotic heroes: Dustin Hoffman, Al Pacino, Gene Hackman, Elliot Gould, George Segal, Richard Benjamin, Jack Nicholson, James Caan and Gene Wilder (not to mention Woody Allen).

These new heroes represent self-projections of urban (mainly New York Jewish) writers and directors who for decades were forced to suppress or, at least, disguise their own sensibilities. Somehow in the Sixties a number of factors converged—the civil rights movement, the breakdown of the studio system, the accidental stardom of Barbra Streisand (the Broadway producers of "Funny Girl" had really wanted Mary Martin for the lead)—and the barriers against

ethnic characterizations were down. Actors who, in the old Hollywood, would have been restricted to second-string character roles were suddenly propelled to stardom.

Dustin Hoffman was the first to hit it big, and a number of his successors, especially Al Pacino, have been accused of riding Hoffman's coattails. There is an unmistakable physical resemblance between Hoffman and Pacino, and Pacino, particularly in his early films ("The Panic in Needle Park," "Scarecrow"), employed vocal mannerisms that were unfortunately reminiscent of Hoffman. But Pacino has since developed a screen presence of his own—not so much a persona as an emotional style: Al Pacino has become the American cinema's leading sociopath.



Doggone! If it ain't Al Pacino in Brooklyn.

Unlike Hoffman's, Pacino's characters are genuinely pathological—crazy, obsessive, dangerous. Neither Hoffman nor Pacino has the size or vocal resources to play a Great Man, but Pacino has not, like Hoffman, taken to running variations on the "little" man parts played traditionally by such not-so-little actors as Gary Cooper and Jimmy Stewart. Hoffman's persona is neurotic, but he's ordinary—a neurotic everyman. We can identify with Hoffman; his craziness is domesticated. Even Hoffman's Lenny Bruce was just a nice Jewish boy who got in with the wrong crowd. (If only he hadn't married that *shiksa*!) Hoffman has taken a lot of abuse for the softness of his performance in "Lenny," but the filmmakers knew what Hoffman could do when they hired him; his sweet-natured Lenny, Lenny-the-Messiah, was the writer's conception—Hoffman merely delivered the performance he was paid for. Pacino's characters have sharper edges than Hoffman's. Both actors play loners and outcasts, but Hoffman's characters are society's victims, whereas Pacino's are society's enemies. Pacino's characters—his junkie in "Needle Park," his Serpico, his Michael Corleone—threaten us, and it's that threat that we respond to, that excites us.

The Pacino presence is on full display in Sidney Lumet's new film, "Dog Day Afternoon." (Lumet previously directed Pacino in "Serpico.") In this purportedly "true" story, scripted by Frank Pierson, Pacino plays a Vietnam veteran named Sonny who attempts a bank robbery with the assistance of a not very bright ex-con named Sal (John Cazale, who played Pacino's brother in "The Godfather"). The first half of "Dog Day Afternoon" is wildly comic, as Sonny discovers that the bank's deposits have been removed and that his total haul will be slightly more than \$1100. "Didn't you have a plan?" the head teller berates him. Sonny tries to take command of the situation without success. "I'm never gonna make it. I'm gonna have to go to the toilet," the head teller says, when Sonny instructs her to move into the vault. The bank manager takes an incoming phone call. "It's for you," he says to Sonny. The cops, it turns out, have the bank surrounded. What to do? "Call me back," Sonny tells the police. They do. "WNEW plays all the hits," he greets them, displaying an ironic sense of show biz humor that almost turns out to be his salvation when the press arrives. Crowds gather, and suddenly the bank robbery becomes a media event, broadcast live all over New York.

Sonny is an instant celebrity; the crowd his loyal following. He comes out to the street and works his "audience" for the benefit of the TV cameras. Surveying the thousands of cops who have him surrounded, Sonny shouts out "Attica! Attica!" and the crowd picks up the chant. Later Sonny milks his audience by throwing marked five-dollar bills to the crowd. Sensational! The star-fever is catching;

in what is almost an epiphany, a young man, delivering pizza at Sonny's request, realizes he's on television: "I'm a star. I'm a fucking star," he announces to the cameras.

Later in the film, Sonny's fans turn against him when the motive for his crime becomes clear: he needs the money to pay for his male lover's sex change operation. Sonny's status as a hero is changed—now he's just a pansy to his former fans—but not his status as a celebrity; the crowds stay on but the mood turns ugly. At this point, the tone of the film veers sharply toward tragedy, and "Dog Day Afternoon" becomes a study of psychological pathology—the perfect Pacino vehicle. Everybody in the film is shown to be crazy: Sonny; his partner Sal, who can barely repress his homicidal instincts; the FBI agent, who can barely repress his homicidal instincts (and finally doesn't); Sonny's lawful wife, whose chief complaint against Sonny is that he made her take their kids on a crowded ride at an amusement park; Sonny's gay wife, Leon, whom Sonny has driven into a mental institution; Sonny's mother, who was the only woman to attend Sonny's wedding to Leon, although there were seven bridesmaids in attendance; and, finally, the media and the crowd—i.e. us—who jeer and cheer and create the circus atmosphere within which Sonny and the others perform their death-defying feats.

Director Sidney Lumet handles the shift from comedy to tragedy shrewdly and with considerable daring. The shift comes during a very sensitive scene: Sonny is on the phone with his "wife," Leon, and the two converse in what would be a ridiculous parody of marital bickering were it not played with such restraint by Pacino and Chris Sarandon, as Leon. The script for this scene probably reads like a revue skit, a patch off "The Odd Couple," but by shooting the scene straight, Lumet makes it clear that the laughs are over. Our ears pick up the jokey rhythm of the dialogue, but we don't hear ourselves laughing. The situation just isn't funny anymore.

Lumet deals with the tricky psychology of his characters sensitively, but not deeply; he never scores easy laughs off of them but he never gives us much information about them, either. The film's titles assure us that "Dog Day Afternoon" is a true story, and Lumet treats the story more as a journalist than as a fictionalist. He sticks to the arena of reported events—to the bank robbery and attempted escape—and never lets us outside this arena. He does not reconstruct or speculate about Sonny's home life or his marriage to Leon. Consequently, we cannot understand the events as human behavior, but Lumet probably doesn't believe the behavior is explicable. (Lumet is unsympathetic toward a TV reporter who presses Sonny for an explanation.)

What we get from "Dog Day Afternoon" is an understanding of the events *as events*. Lumet is self-conscious about what he's doing here; he knows that Sonny's story is a media creation and he wouldn't be telling it if it hadn't already been told on TV. For Lumet, the fact that the robbery actually happened is irrelevant; what matters is that the robbery was reported. It's the *reporting* of the robbery that constitutes the "true" story. In simple plot terms, "Dog Day Afternoon" is virtually the same film as Steven Spielberg's "The Sugarland Express," another "true" hostage-and-escape story. But "Sugarland" was presented straight—cops versus robbers, with Spielberg using his technical skills to create impressive chase sequences and a thriller climax. Lumet, by contrast, has refused to cut "Dog Day Afternoon" to functional, entertainment-package size. The film is long, according to some critics too long, but that's not because Lumet has been sloppy. He is simply aware that this is a twice-told tale, and he doesn't want the film to become just another manipulative use of the materials. "Dog Day Afternoon" is, in effect, a mirror of itself: by putting the subject of media exploitation right up front, Lumet has saved the film from becoming an example of what it is about.■

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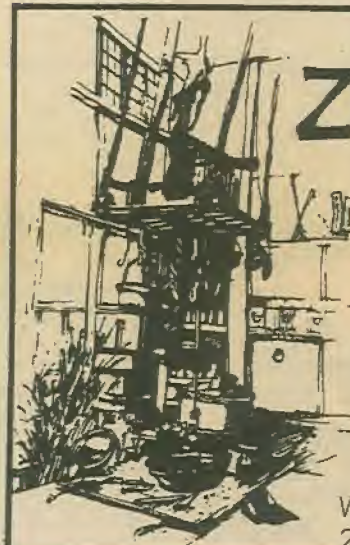
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Just a salesman from Brooklyn



Jeffrey Josephson plays Biff, James Jameson plays Willy and J. Randy Holland plays Happy in the New City Theatre's production of "Death of a Salesman."

Death of a Salesman, by Arthur Miller, New City Theatre, 1819 10th St., Berk., 841-6500. Thurs. \$2, Fri.-Sat. \$3, 8 pm, through Nov. 29.

The New City Theatre is (according to its press releases) "interested in producing plays that consider, analyze and illuminate social issues and questions." Last year it initiated its first season with Brendan Behan's "The Hostage" and Clifford Odets's agit-prop drama of the Thirties "Waiting for Lefty." Its summer offering was George Tabori's "Brecht on Brecht."

Leo Downey, who directed their current "Death of a Salesman," says he believes the play "is founded in a contradiction that continues to be central to the character of this country: the desire to conquer, then maintain the respect, love and loyalty of those whom we dominate." In his view, "the play's not about a salesman from Brooklyn, but rather about the stated goals of this country, both internationally and domestically, which are characterized by that contradiction."

If the play has social implications—and it does—they are found in the fact that Willie Loman's disease (if I may refer to it as such) is not confined to salesmen from Brooklyn. It is endemic in the land. In "Death of a Salesman" we are witness to the breakdown and eventual suicide of a man who could never resolve the contradiction between his deep inner need to build, plant and create, and his demoralizing belief that the ultimate measure of success or greatness is monetary.

James P. Jameson is an engaging and believable Willie, vulnerable and confused, by turns over-weening and insecure, soaring high on nothing more than hope at one moment only to be brought to earth with a jolt in the next. Jeffrey Josephson and J. Randy Holland are perfectly matched as his sons Biff and Happy. Like Jameson, they turn in fine performances as they register a bewildering variety of moods with lightning speed.

In the role of Biff Loman, the son on whom Willie had set all his hopes, Josephson has a part almost as demanding as that of Willie Loman. As the play opens, Biff has returned home after years of aimless drifting. We see nothing but hate and hostility between father and son. Only as the action progresses, and especially in Willie's flashbacks that carry us back to Biff's boyhood, do we come to understand the love and esteem that was once shared between them, the blind adoration Biff accorded his father. All this was destroyed when Biff failed a math class in his last year of high school, and, in running to Willie for solace, found him in a hotel room with a strange woman. Another age might view Willie's transgression in a kinder light, but Miller's play hinges on the fact that Biff is unable to understand or forgive.

Willie Loman, it is important to understand, is not a vicious man or even an unduly selfish one. He is a foolish man who refuses to grow up, who re-

fuses to face facts. Unlike the successful and exploitive men whom he admires and aspires to imitate, unlike his older brother Ben, portrayed rather woodenly by Jim McCann, Willie cannot command respect; he can only plead for it, raging helplessly when it is denied him, taking refuge in the self-created myth that he is "well liked" when all about him his world is falling to pieces.

As the end approaches, Willie moves from euphoria to melancholy, from memories of a happy time when the boys were young to delusions and hallucinations of a progressively worsening nature as he fights to preserve the illusion of success in the midst of general defeat. For Willie needs lies to sustain life; lies to take home to his wife, sensitively portrayed by Carole Kean; lies to bolster his son Biff in the conviction that he has a great career ahead of him when the facts thunder otherwise.

His final breakdown occurs as he wanders about in the dark, planting carrots by flashlight in the rank and sunless soil that is perpetually shaded by the high-rise apartments that have sprung up around him. When Biff, in an agony of remorse, falls crying to his knees, Willie is deeply moved by the discovery that his son still loves him. In a last hallucinatory scene with his dead brother Ben, Willie decides to commit suicide in the hope that the insurance money will save Biff and the rest of the family from utter ruin.

For the most part the supporting actors turn in balanced, workmanlike performances. Harry Snyder, somewhat miscast as Charley, manages out of his craft and experience to offer up a believable interpretation of the much maligned neighbor who delivers the eulogy and benediction over Willie's grave:

"Nobody dast blame this man. A salesman is got to dream. It comes with the territory."

If there is a fault with the concluding scene it is that Charley is made to deliver his eulogy with too much force as he addresses himself to remarks uttered by Biff. Biff's words at his father's graveside stand for the other half of Miller's divided judgment about Willie Loman. It seems clear that it is Miller's intention to show that Biff has finally liberated himself from the system of values and the self-image his father fostered in him from the earliest childhood. Despite the good things about Willie Loman—his satisfaction in building and creating, his feeling for trees and flowers, his need to plant seed in soil—the dominant business ethic, Miller suggests, gradually poisoned and killed off many of the decent instincts in Willie's make-up.

In contrast to Happy's affirmation of Willie's dream as "the only dream you can have—to come out number-one man," Biff's words assume special significance in the total context of the play:

"You know something, Charley, there's more of him in that front stoop than in all the sales he ever made.... He had the wrong dreams. All, all wrong. ... He never knew who he was."■

EVENTS

NOVEMBER 20 THRU 30

BY NANCY DUNN

MOVIES

Ali (Fear Eats the Soul)

A situation comedy of sorts by one of the wunderkinder of the German underground. Reiner Fassbinder, in which Ali, a studly Moroccan, marries a slightly dotty charwoman. They lose all their friends at first, but life goes on (oh bla di, oh bla da) and their friends sheepishly return. Real avant-garde, if you know what I mean. (Surf, SF) —M.S.

A Boy and his Dog

Post-nuclear holocaust future shock, circa 2024, with touches of "The Time Machine" and "Clockwork Orange." From the novel by Harlan Ellison, directed by L. Q. Jones. (Castro, SF; Metro II, SF; Northside, Berk.) —M.S.

Conduct Unbecoming

A nasty film about a very pukka regiment in India during the dear dead days before the sun started setting on the English empire. Heavy intimations of perversion and sadism rue Britannia with an all-star cast of heavies including Michael York, Richard Attenborough, Trevor Howard, the rarely seen Stacey Keach, Christopher Plummer and an occasionally disrobed Susannah York. (Cannery Cinema, SF SF.) —M.S.

Dog Day Afternoon

One of the best films of the fall season, so far. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Regency II, SF) —M.S.

Farewell My Lovely

As the umpteenth Philip Marlowe, Robert Mitchum is, if nothing else, predictable. He scratches, yawns, drops Chandlerian mots and generally makes me wish the Forties would pack up its trunk and get out of town. With John Ireland and the very depraved Charlotte Rampling and Sylvia Miles. (Balboa, SF.) —M.S.

Hearts of the West

Written by Rob Thompson (his first film) and directed by Howard Zieff (his second), "Hearts of the West" is a loose-jointed comedy about characters crowding the periphery of Hollywood in the Thirties. It's like a cheery, comic version of Nathanael West's "Day of the Locust." Unlike West, Thompson and Zieff never see their characters as a would-be novelist, a script girl, a bit player in cowboy films—as less (or more) than human. With Jeff Bridges, Blythe Danner, Andy Griffith and Alan Arkin. (Coronet Theatre, SF.) —L.P.

Jaws

A fish story with a great deal of bite. Stars Roy Schneider of "French Connection" and Richard Dreyfuss of "Duddy Kravitz" and "American Graffiti." Directed by Steven Spielberg. See the movie, then get the T-shirt and bubble gum cards. (Coliseum, SF; Serra, Daly City; Piedmont, Oakl.) —M.S.

Just Before Nightfall

A spectacular black comedy by Claude Chabrol in which Michael Bouquet murders his erotically excessive mistress, who's also his best friend's wife. His wife tells him not to worry about it and his best friend wouldn't think of letting a little thing like that stand in the way of their friendship. (Lumiere, SF.) —M.S.

Let's Do It Again

My feelings that Sidney Poitier is the Sandy Dennis of black-ploitation films to the contrary, this film is as funny as "Cotton Comes to Harlem" and funnier than "Uptown Saturday Night," which also teamed Poitier with Bill Cosby. Directed by Sidney Poitier. (Regency I, SF; Oaks II, Oakl.; Theatre 70, Oakl.) —M.S.

Act I and II: I: "Conduct Unbecoming"; II: "The Way We Were" and "Two for the Road," through Nov. 25; 2121 Center, Berk., 548-7200.

Alameda: I: "Winterhawk," through Nov. 25; "Mr. Quilp," through Dec. 2; II: "Uncovers Hero," through Nov. 25; "Winterhawk," through Dec. 2; III: "Conduct Unbecoming"; 2317 Central, Alameda, 522-4433, \$3/\$1 children.

Albany Cinema: "Nashville"; 1115 Solano, Albany, 524-5656.

Alhambra: I: "Mahogany"; II: "Nashville" and "The Conversation"; Polk/Green, SF, 775-5656.

Alexandria: "Royal Flash" and "The Mouse that Roared," through Nov. 25; "Human Factor," from Nov. 26; Geary/18th Ave., SF, 752-5100.

Automovie: "A Clockwork Orange" and "Deliverance"; Concord Ave., Concord, 682-9112.

Mahogany

Diana Ross was a lot of fun when she led the Supremes; her movie career has been steadily dragging her unfortunately meager talents through the cinematic gutter. "Lady Sings the Blues" was a searing insult to the memory of Lady Day; "Mahogany" insults everybody else. She's a high fashion model, Billy Dee Williams is Mr. Slick, and Tony Perkins's inept acting makes you wish he had stayed with his mother in "Psycho." Directed by Berry Gordy. (Alhambra I, SF; Berkeley, Berk.; Century 21, Oakl.; St. Francis, SF.) —M.S.

Nashville

Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronke Blakley, Lily Tomlin, Henry Gibson and Barbara Harris. (Albany Cinema, Albany; Alhambra II, SF.) —L.P.

Rooster Cogburn

The Duke takes on the forces of evil and Katherine Hepburn in this son of "True Grit." You can hear bones rattle as these two venerables lock horns. Wayne defeats the ne'er-do-wells; Hepburn defeats Wayne. (Ghirardelli, SF; Showcase I, Oakl.) —M.S.

Royal Flash

Richard Lester's third blood-and-broads epic in a row with Malcolm McDowell as the swashbuckling Harry Flashman. A regular flash in the pan. (Alexandria, SF; UA 4, Berk.) —M.S.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmüller, a committed Marxist and a gifted filmmaker, has given "Swept Away" a shimmering surface: the performances by Wertmüller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian!"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Clay, SF, 346-1123; Elmwood, College/Ashby, Berk., 848-0931.) —L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of "Condor" is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in "Jaws." Sydney Pollack directed. (Northpoint, Powell/Bay, SF, 989-6060; Oaks I, 526-1836; Parkway I, 1834 Park Blvd., Oakl., 835-3535.) —L.P.

The Working Class Goes to Heaven

Grand Prize Winner at Cannes Film Festival. Elio Petri teams once again with actor Gian Maria Volonte of "Investigation of a Citizen Above Suspicion," to produce a comedy of sorts about a worker who loses his finger in some machinery, triggering a strike which radicalizes him, along with losing him his job, mistress and sense of humor. (Surf, SF.) —M.S.

Movie reviews written by Larry Peitzman and Merrill Shindler.

Avenue Photoplay: "Ben Hur," Nov. 21; "Fatal Passion of Dr. Mabuse" and "Night of the Living Dead," Nov. 28; films at 8:30 pm, organ concert at 8 pm, 2650 San Bruno, SF, 468-2636, \$2.

Benson and Hedges 100 film series: "Public Enemy," Nov. 21-22; "Gold Diggers of 1935," Nov. 28-29; midnight, Metro Cinema, Union/ Webster, SF, 221-8181, 99¢.

Balboa: "Farewell My Lovely" and "The Long Goodbye," through Nov. 25; Balboa/38th Ave., SF, 221-8184.

Baronet: "Kung Fu Gold" and "All the Man, All the Fighter," from Nov. 26; Market/5th St., SF, 362-4822.

Berkeley: "Mahogany"; Shattuck/Haste, Berk., 848-4300.

Bocce Cinema: "Bye Bye Braverman," Nov. 25, 8 and 10 pm; "La Dolce Vita," Nov. 26, 8 pm; Savoy Tivoli, 1434 Grant, SF, 362-7023, \$1 monthly membership, plus \$1 per film.



Where were you Nov. 22, 1963? Get into some heavy flashbacks with *The Eternal Frame*, a color videotape of the Dallas re-enactment of JFK's assassination, Nov. 22, 8:30 pm, Unitarian Church, Franklin/Geary, SF. From Ant Farm and T. R. Uthco, the people who brought you the Media Burn (the old drive-a-station-wagon-through-the-burning-TV-sets trick).

Cannery: "Conduct Unbecoming"; Leavenworth/Beach, SF, 441-6800.

Castro: "Love and Death" and "Everything You Always Wanted to Know about Sex," through Nov. 25; "A Boy and His Dog" and "The Harder They Come," from Nov. 26; Castro/Market, SF, 621-6120.

Canyon Cinematheque: Werner Nekes and Dore O. present their films, Nov. 20, 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: "Flying Down to Rio" and "Gay Divorcee," Nov. 20-22; "Little Women" and "I Remember Mama," Nov. 23-26; "In Name Only" and "Vivacious Lady," Nov. 27-28; "Plough and the Stars" and "Of Human Bondage," Nov. 29-30; 38 Cedar/Larkin, SF, 776-8300, \$3/\$2 srs., children.

Century 21: "Mahogany"; Century 22: "A Clockwork Orange" and "Deliverance"; 8201 Oakport, Oakl., 562-9596.

Cinema 21: "Whiffs" and "W. W. and the Dixie Dance Kings"; Chestnut/Steiner, SF, 921-1234.

Clay: Wertmüller's "Swept Away . . ." and animated short "Opera"; 2261 Fillmore/Clay, SF, 346-1123, \$3/\$3.50 Fri.-Sat.

Coliseum: "Jaws," through Nov. 25; Clement/9th Ave., SF, 221-8181.

Coliseum Drive-in: "Earthquake" and "Airport 75"; 5401 Coliseum Way, Oakl., 536-7491.

College of Marin: "Arthur Rubinstein—Love of Life," Nov. 26, 8 pm, Otney Hall, on the campus in Kentfield, 454-0877, \$2.50.

Coronet: "Hearts of the West"; Geary/Arguello, SF, 752-4400.

De Anza College: "WR: Mysteries of the Organism," Nov. 21, 8 pm, Flint Center, on the campus in Cupertino, (408) 257-5550, \$1.

Diablo Valley College: "Salt of the Earth," Nov. 20 at 3:30 pm; "Juarez" and "Salt of the Earth," Nov. 21 at 7 pm; "Ludwig," Nov. 24 at 7 pm; "The Seventh Seal," Nov. 25 at 3:30 pm and Nov. 26 at 3 pm; all in the forum of the new library, on the campus in Pleasant Hill, free, but call for reservation, 687-4445.

Dominican College: "The 1000 Eyes of Dr. Mabuse," Nov. 24, 7:30 pm, Angelico Hall, on the campus, San Rafael, 457-4440, \$1.50.

Elmwood: "Swept Away . . ."; College/Ashby, Berk., 848-0931.

El Rey: "Towering Inferno," through Nov. 25; "2001: A Space Odyssey" and "Westworld," from Nov. 26; 1970 Ocean, SF, 587-1000.

Empire: I: "Earthquake"; II: "Uncovers Hero" and "Rancho Deluxé"; III: "Mr. Quilp"; 85 West Portal, SF, 661-5110.

Foothill College: Jeanne Moreau in "The Lovers," Nov. 21, 8:30 pm, Appreciation Hall, on the campus in Los Altos Hills, 948-8590, \$1.50.

French Film Club: "Transeurop Express," Nov. 26; 8 pm, California Gallery, 2877 California, SF, 929-8511, \$1.50/\$1 general.

Friends Fall Film Series: "I Never Sang for My Father," Nov. 22, 7 pm, Berk. Friends Church, Sacramento/Cedar, Berk., 752-7887, \$3/\$1.75 under 18.

Gateway: "Dark Victory" and "Possessed," through Nov. 25; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Grand: "Return of the Dragon" and "The Texas Chain Saw Massacre," through Nov. 23; Mission/22nd St., SF, 648-2676.

Intersection: 14 experimental short films, Nov. 23, 7 and 9:30 pm, including "Chien Andalou" by Bunuel and Dali; Mae West in "Klondike Annie," Nov. 30 at 7 and 10 pm, with "The Blue Angel" at 8:25; 756 Union, SF, 397-6061, \$1.

Kokusai: "Under the Banner of Samurai" and "Trail of Blood Part II," through Nov. 25; "Ambush" and "Zatoichi at Large," Nov. 26-Dec. 2; 1700 Post, SF, 563-1400.

Latin American Film Series: "Escuela Tlatelolco," Nov. 20, 7 pm, Latin American Library, 1447 Miller, Oakl., 834-5740, free.

Larkin: "Mr. Quilp," through Dec. 2; Larkin/O'Farrell, SF, 441-3742.

Lumiere: Claude Chabrol's "Just Before Nightfall," through Nov. 25; Makavejev's "Sweet Movie," from Nov. 26 (plus Nov. 22, midnight); California/Polk, SF, 885-3200, \$3.

Merritt College: Charles Bronson in "The Family," Nov. 25, with "Quick Billy," 7 pm, on the campus, 12500 Campus Dr., Oakl., 531-4911, free.

Metro I: "Out of Season," through Nov. 25; plus Benson and Hedges series, midnight on Fri.-Sat.; Union/Webster, SF, 221-8181.

Metro II: "A Boy and His Dog" and "The Harder They Come," through Nov. 25; Union/Fillmore, SF, 931-7666.

Midnight Movies: highlights from the 1974 SF Erotic Film Festival, Nov. 21-22; highlights from 1975 Ann Arbor Film Festival, Nov. 29, including Curt McDowell's "Beaver Fever" and Phil Makanna's "With Enough Bananas"; midnight at the Presidio, 2340 Chestnut, SF, 921-2931, \$1.75.

Music Hall: "Lies My Father Told Me"; Larkin/Geary, SF, 441-4776.

North Point: "Three Days of the Condor"; Powell/Bay, SF, 989-6060.

Northside: A: "The Harder They Come" and "A Boy and His Dog," through Nov. 30; B: "Hound of the Baskervilles" and "Pearl of Death," through Nov. 26; "Modern Times" and City Lights," Nov. 27-30; 1828 Euclid, Berk., 841-2648, \$2.

Oaks: I: "Three Days of the Condor"; II: "Let's Do It Again"; 1875 Solano, Berk., 526-1836.

Pacific Film Archive: "Underworld," Nov. 20, 6 pm, free to PFA members, \$3 subscription for others; D. W. Griffith's "Orphans of the Storm,"

Nov. 20, 7:30 pm; Werner Nekes's "T-Wo-Men," Nov. 20, 10 pm; D. W. Griffith's "Broken Blossoms," Nov. 21, 7:30 pm; Nekes and Dore O. present their films, Nov. 21, 9:15 pm, including "Blonde Barbel"; "Romeo and Juliet" (1966), Nov. 22 and 23, 2 pm; "Cries and Whispers," Nov. 22, 4:30, 7:30 and 9:30 pm; two cinema verite portraits, Nov. 23, 4:30 and 7:50 pm, "Jane" on Jane Fonda and company and "Meet Marlon Brando"; Canadian Cinema Verite, Nov. 23, 6 and 9:20 pm, including Roman Kroitor's "Lonely Boy"; Albert Johnson presents two recent films from Africa, Nov. 24, 7:30 pm, in Wheeler Aud., Ossie Davis's "Kongli's Harvest" and Sembene's "Xala"; D. W. Griffith's "The White Rose," Nov. 24, 7:30 pm; Peter Wollen presents "Pen-thesia," Nov. 24, 9:40 pm; Josef Sternberg's "The Last Command," Nov. 25, 6 pm, free to PFA members, \$3 subscription to others; George Kuchar presents his film "The Devil's Cleavage," Nov. 25, 7:30 and 9:30 pm; Ivan Passer presents his films "Born to Win" and "Law and Disorder," Nov. 26, 7:30 pm, in Wheeler Aud.; D. W. Griffith's "Way Down East," Nov. 26, 7:30 pm; Karoly Makk's "Love," Nov. 26, 10:10 pm; two Disney classics, Nov. 27, 7:30 and 9:30 pm, "Saludos Amigos" and "Three Caballeros"; D. W. Griffith's "America," Nov. 28, 7:30 pm; "Istvan Szabo's "25 Fireman Street," Nov. 28, 9:40 pm; "Scenes from a Marriage," Nov. 29, 4:30, 7:15 and 9:10 pm; Pal Sandor's "Football of the Good Old Days," Nov. 30, 4:30 and 8:10 pm; Makk's "Catsplay," Nov. 30, 6:10 and 9:45 pm; unless otherwise noted, all in University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, each additional film 50¢.

Parkway I: "Three Days of the Condor"; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: "Jaws" and "Westworld"; 4186 Piedmont, Oakl., 654-2727.

Powell Cinema: "Chinatown" and "Don't Look Now," through Nov. 25; Hitchcock's "Rebecca" and Marlene Dietrich in "Garden of Allah," Nov. 26-Dec. 2; 39 Powell/Market, SF, 421-4040, \$3/\$2 members.

Regency I: "Let's Do It Again"; Van Ness/Sutter, SF, 673-7141.

Regency II: "Dog Day Afternoon"; Sutter/Van Ness, SF, 776-5505.

St. Francis: "Abduction" and "Dion Brothers," through Nov. 25; "Mahogany," from Nov. 26; 965 Market, SF, 362-4822.

SF Jewish Community Center: "Murder in the Cathedral," Nov. 20, 8 pm, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members.

SF Museum of Art: Robert Nelson and Mike Henderson present a cross section of their films, Nov. 21, 7:30 pm; "The Scoundrel," Nov. 23,

continued next page

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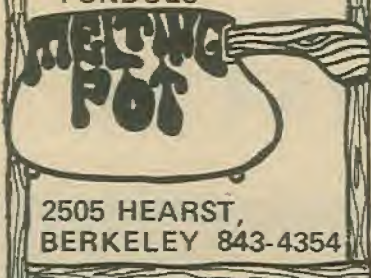
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continued from previous page

2 pm; Warren Sonbert presents "The Carriage Trade," Nov. 25, 7:30 pm; Tenth International Tournee of Animation, Nov. 28, 7:30 pm; "J'Accuse," Nov. 30, 2 pm; Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16; on Sun., \$1/75¢.

SF State: "Paper Chase," Nov. 20 at 4 and 7:30 pm and Nov. 21 at 7:30 pm, in HLL 154, \$1; "M," Nov. 24, 7:30 pm, McKenna Theatre, \$1.50/\$1 students; 19th Ave./Holloway, SF, 469-1774 or 469-1629.

Serra: "Jaws," through Nov. 25; 2710 Junipero Serra, Daly City, 755-1455.

Showcase Alameda: I: "The Way We Were"; II: "Earthquake"; 2245 Shoreline, Alameda, 521-4200, \$2.50/\$1 children.

Showcase Oakland: I: "Rooster Cogburn"; II: "Winterhawk"; Broadway/51st, Oakl., 654-5505.

Stage Door: "The Way We Were"; Mason/Geary, SF, 986-4767.

Stonestown Twin: I: "Winterhawk"; II: "Disney's True Life Adventures"; behind the Emporium, Stonestown, SF, 221-8181.

Smile Company: "Mountaineering in the High Sierra," Nov. 20, 8 pm; 573 Howard, SF, 421-2459, free.

Sunset: "The Taming of the Shrew" and "The Twelve Chairs," through Nov. 21; "Love and Anarchy" and "The Seduction of Mimi," Nov. 22-25; "Mean Streets" and "The Little Murders," Nov. 26-28; "The Four Musketeers" and "Start the Revolution without Me," Nov. 29-Dec. 1; 2411 Telegraph, Berk., 848-2060, \$2.

Surf: Fassbinder's "Ali (Fear Eats

the Soul)" and "A Free Woman," through Nov. 25; Elio Petri's "The Working Class Goes to Heaven" and "The Seduction of Mimi," from Nov. 26; Irving/46th Ave., SF, 664-6300, \$2.50.

Theatre 70: "Let's Do It Again"; 255 West MacArthur, Oakl., 653-0777.

Times: "Performance" and Warhol's "Lonesome Cowboys," Nov. 20-21; "Death Wish" and "The Wild Bunch," Nov. 22-23; "Discreet Charm of the Bourgeoisie" and "The Magic Christian," Nov. 24-26; "The White Dawn" and "Hawaii," Nov. 27-29; "The Blue Max" and "The Destructors," Nov. 30; Stockton/Broadway, SF, 362-3770, \$1.

UA Cinema: I: "Winterhawk" and "Wild McCullochs"; II: "Lion in Winter"; III: "Return of the Tall Blond Man," through Nov. 25; IV: "Royal Flash"; 2274 Shattuck, Berk., 843-1487.

UC Berkeley: Truffaut's "Bed and Board," Nov. 20, 7 and 8:45 pm, with "Such a Gorgeous Kid Like Me" at 10:30 pm, 155 Dwinelle Hall, \$1.50; "Emanuelle," Nov. 21, from 7 pm, Wheeler Aud., \$1.50/\$1.25 students; "The Philadelphia Story" and "Royal Wedding," Nov. 25, 8 pm, Wheeler Aud., \$2; on the campus, 642-2561, tickets only at the door, one hour before show.

Vogue: "Return of the Tall Blond Man"; Sacramento/Presidio, SF, 221-8181.

Women Emerging, films and discussion: on prostitution, Nov. 25, 7:30 pm, with "A Very Curious Girl" and "Susan from April to June," plus Margo St. James of COYOTE speaks; 155 Dwinelle Hall, UC Berk., 642-4786, \$2/\$1.50 students. □

Nov. 20-21 at 8 pm and Nov. 22 at 2 and 8 pm; Durham Studio Theatre, Dwinelle Hall, UC Berk., 642-2561, \$1.

"Entertaining Mr. Sloane," Joe Orton's controversial bisexual comedy, through Nov. 29, Thurs.-Sat., 8:30 pm; 2940 16th St./Mission, SF, 861-9015, \$3-\$2.

"Ernest in Love," a musical version of Oscar Wilde's "The Importance of Being Earnest," presented by California Actors Theatre, through Dec. 6, Tues.-Sat., at 8 pm and Sun. at 7 pm, plus matinees Nov. 22, 29-30 at 2 pm; Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3.

"Evolution of the Blues," Wed.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm, Sun. at 2:30 and 7:30 pm; On Broadway Theatre, 435 Broadway, SF, 398-0800, \$7.50-\$4.50.

"The Flowering Peach," by Clifford Odets, presented by Mill Valley Center for the Performing Arts, Nov. 21-22, 8:30 pm; 267 Buena Vista Ave., Mill Valley, 388-0847 or 388-0560, \$3.50.

"Garn," by Robert Lindeboom, presented by Asterix Theater Company, through Nov. 29, Wed.-Sat. at 8:30 pm; Intersection, 756 Union, SF, 397-6061, \$3-\$2.50.

"George Washington Slept Here," presented by Oakland Civic Theatre, Nov. 21-22, 8:30 pm; Lakeside Park Garden Center, Lake Merritt, Oakl., 452-2909, \$2.50.

"Good Housekeeping," original musical comedy revue, presented by Mustard Seed Players, Sat., 9 and 10:30 pm; Mustard Seed Coffee House, 432 Mason/Geary, SF, free.

"The Hot I Baltimore," Nov. 21-22 and 28-29, 8:15 pm, University Theatre, Cal State Hayward, 25800 Hillary, Hayward, 881-3261, \$2/\$1 students.

"The House of Blue Leaves," by John Guare, presented by the Playhouse Company, through Nov. 30, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm; 2525 8th St., Berk., 548-7677, \$3-\$2.

"The Iceman Cometh," by Eugene O'Neill, presented by Berkeley Repertory Theatre, through Dec. 7, Tues.-Sat. at 8 pm and Sun. at 7 pm; 2980 College, Berk., 845-4700, \$5-\$3.50.

"I Knock at the Door," based on Sean O'Casey's work, through Nov. 30, Thurs.-Sat. at 8:30 pm and Sun. at 7 pm; the Showcase, 430 Mason, SF, 421-5331, \$6.50-\$4.50.

Improvisation, Inc., based on audience suggestion, every Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

"Isadora Duncan: A Unique Recital," solo dramatization by Kres Mersky, Thurs. at 8:30 pm and Fri.-Sat. at 8:30 and 10:30 pm; Clement Cultural Center, 441 Clement, SF, 751-3089, \$4.

"King Argimenes," presented by Quicksilver Theater, Nov. 21-23, 8:30 pm; Cinnabar Theater, 3333 Petaluma Blvd. North, Petaluma, (707) 763-8920, \$3/\$2 students.

Les Nickettes, original fantasy revues, through Nov., Mon.-Tues., 9 pm; Mabuhay Gardens, 433 Broadway, SF, 956-3315, \$3.

"Lion in Winter," presented by Blue Moon Players, Nov. 21-Dec. 6, Fri.-Sat., 8:30 pm; Theatre in the Glen, Glen Park Recreation Center, Elk/Chenery, SF, 558-4268, \$2.

"Modoc," original children's show about the famous elephant (now at SF Zoo), presented by New Port Costa Players, Nov. 29, noon and 2 pm; Great Hall, Oakland Museum, 10th/Oak, Oakl., 273-3009, free, bring your own pillow.

"P. S. Your Cat Is Dead!" by James Kirkwood, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10 pm and Sun. at 3 and 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, \$8.50-\$6.50.

"Pal Joey," Nov. 20-22, 8 pm, McKenna Theater, Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 585-7174, \$3/\$1.50 students.

"The People vs. Inez Garcia," adapted from the trial transcripts by director Rena Down, presented by Berkeley Stage Company, through Nov. 23, Thurs.-Sun. at 8 pm; 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Prisons Revisited, a double bill presented by Pub Theatre Company, Robert Head's "Sanctity" and Edward Albee's "The Death of Bessie Smith," through Dec. 13, Tues.-Sat., 8:30 pm; 2695 Sacramento, SF, 922-8868, \$6.50-\$5/\$3 students.

SF Comedy Scene Comedy Showcase, Fri.-Sat., 8:30 and 10:30 pm, through Nov.; Savoy Tivoli, 1438 Grant, SF, 362-7023, \$2.

"Switched on Shakespeare," scenes selected for young

THEATER

The Bay Area Comedy Troupe at La Salamandra, 2516 Telegraph Ave., Berkeley, 841-9070. Alternate Saturdays through November.

Stand-up comedy returns. These are young performers learning their trade, and different ones entertain each week. The 11:00 show is given over to the audience; those who think they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes Bananas

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Evolution of the Blues

Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

House of Blue Leaves

Tragedy threatens to overtake John Guare's 1971 Obie-award-winning, theatre-of-the-absurd style comedy when an aging, unknown song writer, encouraged by his opportunistic mistress, pursues dreams of Hollywood success that require "disposing" of his depressingly daffy wife. A thoroughly professional cast—featuring a brilliant comic performance by Suzanne Voss as the mistress—is well-directed by Peter Tripp. A fine example of the "Method" approach to theater. —A.D.

Improvisation, Inc.

Cindy Kamler, founder of the Committee and later of the Committee's Experimental Wing, formed this company several years ago along with Hal Taylor. Unlike its parent groups, Improvisation, Inc. remains nonpolitical. They also take audience

suggestions and improvise several short skits, often involving music and often abstract (improvising around a color or an image); then someone suggests a broader theme and they explore that for a full hour. —A.C.

It's Cool in San Francisco

An abysmal review, purporting to combine music with satire and dragging both down to the lower regions of lowest comedy. Held in the Polynesian-plastic splendor of the Mabuhay Gardens, you can expect expensive drinks, billy food, and even oilier semismut from a San Francisco institution as well loved as the meter maids. Quite honestly, the Nickettes are above criticism and beneath contempt. —M.S.

P. S. Your Cat Is Dead!

James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Now starring Sal Mineo, Milton Katselas, who presented "Butterflies are Free" on Broadway, directs. —A.C.

Timesphere

An abstract play about people who commit suicide and where they go then. There's no God or devil in their purgatory, just two grim "power figures" who force them to take responsibility for their actions. —M.L.

The Tooth of Crime

at Cat's Paw Palace, 2547 8th St., Berk., 824-7953; Fri., Sat. at 8:30 pm; Sun. at 7 pm thru Dec. 7, \$3.50. A murky plot about a deathly challenge to a rock star (too much of the dialogue is incomprehensible rough-tough "live" talk) plus eight songs by author Sam Shepard (accompanied by an electronically amplified live band) plus an irrelevant imaginary sexual attack scene (well done) add up to plenty of bite, but little to chew on. "The Tooth of Crime" should be extracted and the excellent cast given something else to do. —A.D.

Theater reviews by Andrew Cohn, Maggie Lewis and Arthur Damond.

ACT: Michael McClure's "General Gorgeous," Nov. 20, 24-25 and 29 at 8:30 pm and Nov. 22 at 2:30 pm; Edward Albee's "Tiny Alice," Nov. 21 and 26 at 8:30 pm and Nov. 29 at 2:30 pm; Eugene O'Neill's "Desire Under the Elms," Nov. 22 at 8:30 pm and Nov. 26 at 2:30 pm; Thornton Wilder's "The Matchmaker," Nov. 28 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

"Beach Blanket Babylon Goes Bananas," through the end of the year, Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm; Club Fugazi, 678 Green, SF, 421-4222, \$5-\$4.

"The Birthday Party," by Harold Pinter, presented by Eureka Theatre, through Nov. 21, Fri.-Sat. at 8:30 pm and Sun. at 8 pm, 16th St./Market, SF, 863-7133 or 584-1591, \$3/\$2.50 srs., students.

"Bullshot Crummond," presented by Low Moan Spectacular, Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10 pm, Sun. at 7:30 pm; Hippodrome

Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

"The Caliph Stork," a new marionette show, every weekend and school holiday, 11 am, 2 and 4 pm, at the Storybook Theater in the Children's Fair-land section of Lakeside Park, off Grand Ave./Park View Terrace, Oakl., 273-3094, free.

"Camelot," with Edward Mulhare and Anne Rogers, presented by Civic Light Opera, through Dec. 6, Mon.-Sat. at 8:30 pm, plus matinees Wed. and Sat. at 2:30 pm; Curran Theater, through Nov. 29, Thurs.-Sat., \$12.75-\$3.25.

"Death of a Salesman," presented by New City Theater, through Nov. 29, Thurs.-Sat., 8 pm, 1819 10th St., Berk., 841-6500, \$3-\$2.

"The Desk Set," comedy by William Marchant, Nov. 20-22, 8 pm; Fireman's Fund Theatre, 3333 California/Presidio, SF, 929-3732 or 485-6538 (Marin), \$2.50.

"The Dragon," presented by University Theatre Workshop,



Nocturnal spirits, sleepwalkers, grackles and an oracle dance in Tance Johnson's "Wespero," one of many works in the Chore-Concert, Nov. 21-22, at Dance Spectrum, SF, 824-5044.

people, presented by Pyramus and Thisby, Nov. 21-22, 8 pm, Live Oak Theater, 1301 Shattuck, Berk.; Nov. 24, 8 pm, Berkeley Rep. Theatre, 2980 College, Berk., 548-8816, \$2.

"Timesphere," multimedia production of Gallery Theatre Company, Nov. 28-30, 8:30 pm; Margaret Jenkins Dance Studio, 2005 Bryant, SF, 864-7101, \$3/\$2.50 students, srs.

"The Tooth of the Crime," by Sam Shepard, presented through Dec. 7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm; Cat's Paw Palace, 2547 8th St., Berk., 824-7953, Macy's or TELETIX, \$3.50.

"Where We're Coming From," presented by NOW! Theatre, Nov. 21-22, 8:30 pm; Attic Theatre, 365 45th St., Oakl., 658-2025, \$1, limited seating, reservations recommended. □

Veteran's Aud., Van Ness/McAllister, SF, 922-9783, or Macy's, \$3.50/\$3 advance.

Barbershop Harmony Show, Nov. 22, 8 pm, featuring Guys 'n Gals; Nourse Aud., Hayes/Franklin, SF, 681-0561 or 566-7988, \$3.50.

Carnival of Dominoes Dance Theatre, Nov. 22-23, 8 pm; Margaret Jenkins Dance Studio, 2005 Bryant, SF, 586-3527, \$2.

Jimmy Cliff and Al Jarreau, Nov. 23, 8 and 11:30 pm; Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or TELETIX, \$7.50-\$5.50.

Family Light Seminars: Performing on Electronic Music Instruments, Nov. 24, with Ron Pellegrino, 8 pm; 303 Harbor Dr., Sausalito, 332-6051, \$3/\$2 members.

Vajra, Nov. 26, 8 pm, performing on Tibetan Bells, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

The Pointer Sisters, Nov. 26-27 at 8 pm and Nov. 28-29 at 8 and 11:30 pm; Bimbo's 365 Club, 1025 Columbus, SF, TELETIX, \$7.50-\$10.

Good Grief, It's Gershwin, another in the series of Improbable Entertainments presented by the Florence Foster Jenkins Memorial Quartet; the Venetian Glass Nephew, 2698 Folsom, SF, VA 6-2172.

Ripe Fruit Music and Dance Theatre's new show "Imagine This," Nov. 28-29, 8:15 pm; Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, \$2 donation.

Marvin Gaye and Quincy Jones, Nov. 30, 8 pm, benefit for the Center for Self-Determination; Cow Palace, SF, 334-4852 or TELETIX, \$10-\$5.50.

Audium, 'sound sculptured space,' Fri.-Sat., 8 and 10 pm; 1616 Bush, SF, 771-1616, \$3. □

Arabesque Concert Dance and Choreographers Workshop, dance program, Nov. 21-22, 8:30 pm; Smith Studios, 2184 Greenwch, SF, 922-2755, \$2.

Chamber music and dance presented by Westwind Ensemble and Theatre of the Moment, Nov. 21-22, 8:30 pm; Julian Theater, 953 De Haro, SF, 647-8098, \$2.

Dance drama, featuring Chitresh Das and Company, plus Indian musical groups, Nov. 22, 8 pm; International House, 2299 Piedmont, Berk., 454-6264, \$4.

Sufi Choir, Nov. 22, 8 pm,

sold out, standing room for \$3, line up well ahead of curtain); Giordano's "Andrea Chenier," Nov. 21 at 8 pm*; Puccini's "Il Tabarro" and "Gianni Schicci," Nov. 23 at 2 pm, Nov. 28 at 8 pm; Mozart's "The Magic Flute," Nov. 22 at 8 pm*; Nov. 25 at 8 pm*, Nov. 27 at 8 pm*, Nov. 30 at 2 pm*; Opera House, Van Ness/Grove, SF, 431-1210, remaining tickets for these performances, \$21.50-\$18.50.

MUSIC-DANCE

Nikola's Dance Theatre, Nov. 20-21, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 456-6400, \$6.50-\$4.50.

"Toe-dancing," by Khadra Ensemble Ethnic Music and Dance group, Nov. 20, noon, Millberry Union, UC Med. Center, 3rd Ave./Parnassus, SF, free.

The Empty Mirror, video, dance and music performance designed by Sharon Grace, Nov. 20, 8 pm; East Bay Music Center, Virginia/Milvia, Berk., 234-5624, call for ticket info.

Dance Therapy workshops and discussions on videotape from 1974 conference, Nov. 21, 7:30 pm; 442 Shotwell, SF, 665-7598, 50¢ donation.

John Hamilton, harpsichordist, Nov. 21, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Margaret Jenkins Dance Company with poet Michael Palmer, Nov. 21, 8 pm, music composed and performed by Ron Pellegrino; College of Marin Gym, on the campus in Kentfield, 454-0877, \$2.50.

10 cc, Savoy Brown and Eddie Money, Nov. 21, 8 pm; Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

Old First Center for the Arts: the Royal Court Brass, Nov. 21, 10 pm, \$1.50; SF Recreation Orchestra, Nov. 23, 4:30 pm, \$1; Michael Joseffer on virginal, Nov. 28, 10 pm, \$1.50; pianist Richard Fields, Nov. 30, 4:30 pm, featuring SF premiere of George Walker's Sonata No. 2, \$2; Van Ness/Sacramento, SF, 776-5552.

1750 Arch Street: pianist Barry Taxman, Nov. 21; music performed by Idris and Margo Ackamoor, Nov. 22; early music, Nov. 28, performed by mezzo-soprano Dorothy Barnhouse and harpsichordist Alden Gilchrist; flutist David Wilkinson and harpsichordist Alan Bostrom, Nov. 29, music by Bach, Handel, Blavet and others; 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 general/\$2 srs.

David Crosby and Graham Nash and their Electric Band, Nov. 21-24, 8 pm, Zellerbach Aud., UC Berk., 642-2561 or TELETIX, \$6.50-\$4.50.

SF Opera (starred performances

CLUBS

SAN FRANCISCO

Boarding House: John Prime, Nov. 20-22; Butch Whacks and the Glass Packs, plus Prelude, Nov. 24-27; Emmylou Harris and Headhunters, Nov. 28-30; 960 Bush, 441-4333.

Camelot: Brightwood Fire, Nov. 21, 28-29; Buckingham Mountain School, Nov. 22; 3231 Fillmore, 567-4004.

Cannery Coffee House: Hot-house, Nov. 21-22; ground floor of the Cannery, 2801 Leavenworth, 771-5525.

Cesar's Club: mambo night, Thurs., with Cesar's Band; Cesar's Band plus Pablo and Francisco Rogelio from Cuba, Fri.-Sat.; La Preferida and Cesar's Band, Sun.; 576 Green, 781-9300.

Chelsea Pub: John Astor, Sun.-Mon.; Music Wheel, Tues.;

Lou Meyer, Wed.-Fri.; Lemon Grass, Sat.; 524 Irving, 681-3043.

Coffee Gallery: Loose Gravel, Nov. 21; Flying A Band, Nov. 22; open mike, Sun.-Tues.; poetry, Wed.; George, Thurs.; 1353 Grant, 362-9369.

Cromwell's: Dave Alexander, Tues.-Wed.; Viva Brasil, Thurs.-Sat.; 25 Trinity/Bush, 982-5424.

Dizzy's: Mirage, Sat.; 5512 Geary/19th Ave., 752-9954.

Down Beat: Anthony and the Chelsea Ensemble, Fri.-Sun.; 406 Kansas/17th St., 863-6777.

Drinking Gourd: Bremen Town Musicians, Nov. 20 and 27; Thomas Martin, Nov. 21 and 24; Joe Russo, Nov. 22 and 29; Rebecca Garcia, Nov. 23 and 30; Riley and Maloney, Nov. 25-26; Union/Laguna, 921-9943.

El Matador: Mose Alfison, through Nov. 22; 492 Broadway, 434-2913.

continued next page

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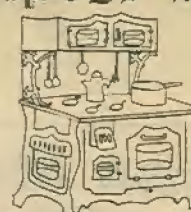
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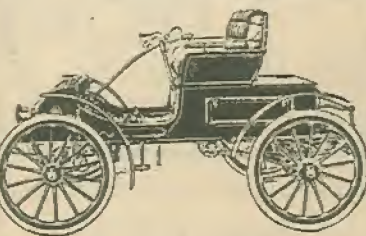
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continued from previous page

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Great American Music Hall: Maria Muldaur, through Nov. 20; Stephan Grossman, Nov. 21; Thad Jones/Mel Lewis Orchestra, Nov. 22-23; Carmen McRae, Nov. 29; 859 O'Farrell, 885-0750.

Green Earth Cafe: Gail Martin, Nov. 20 and 30; Ja-Da, Nov. 21; Ken Crowe plus Jim Tompkinson and Brian Soule, Nov. 22; Allan Mason, Nov. 23; Bruce and Tucker, Nov. 26; Ja-Da, Nov. 28; Jim Tompkinson and Brian Soule, Nov. 29; 1808 Market, 861-0060.

Gullivers Pub: Scratch is Back, Mon.; Ragged but Right, Tues.; George and Al, Wed.; Bernie Jay, Thurs.; Good News, Fri.; Michael Dejong, Sat.; Good News, Sun.; 348 Columbus, 982-0833.

Holy City Zoo: open mike, Mon.; Radial Aces, Tues.; Zainah, Wed.; Good Morning, Thurs.; Peter Spelman, Fri.; Tony DePaul and comedy night, Sun.; 408 Clement, 752-2846.

Keystone Korner: Stan Getz, through Nov. 23; Ali Akbar Kahn and John Handy, Nov. 25-30, plus Jon Lucien; 750 Vallejo, 781-0697.

Minnie's Can-Do Club: open mike, Mon.; Tumbleweed Band, Tues.; Tony Wright, reggae disc jockey, Wed.; Life is Color, Thurs.; live music, Fri.-Sat.; Panama, Sun.; 1725 Haight, 752-6990.

Mooney's Irish Pub: Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Kingdom Come, Fri.-Sat.; Mona Little, Sun.; 1525 Grant, 982-4330.

Omnibus: Rough Stone Draft, Nov. 20; Charles Biscuit Band, Nov. 21; Ascension, Nov. 22 and 26; Cam, Fuzzy and the Tucker Brothers, Nov. 23 and 30; Mel Ellison Quartet, Nov. 24; Elaine Caswell and Street Music, Nov. 25; Sneeze, Nov. 28-29; jazz jam every Sun., 3-7 pm; 1821 Haight/Shrader, 752-7338.

Orphanage: Shadowfax, Nov. 20-22; Spic and Spade host a party, Nov. 27; Spectrum, Nov. 28-30; 807 Montgomery/Jackson, 391-8078.

The Other Cafe: Joe Thompson, Nov. 20; Music Wheel, Nov. 21; Gabriel Gladstar, Nov. 22; Pinocchio Jazz Quartet, Nov. 30; 100 Carl/Cole, 681-0748.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott/Fillmore, 922-2456.

Patch County: Mirage, Tues. and Thurs.; 1300 Church/25th St., 648-9857.

Pier 23 Cafe: Pier 23 Jazz Band, Fri.-Sat., 9 pm-2 am; Sun., 4-9 pm; Pier 23, The Embarcadero, 362-5125.

Pierce Street Annex: Rainbow Sundae, Sun.-Thurs.; Oasis, Fri.-Sat.; 3138 Fillmore, 567-1400.

Reunion: Bob Brookmeyer Quintet, Nov. 21-22; Kai Winding Quartet, Nov. 28-29; Hal Stein jazz jam, Sun. 4-8 pm; Viva Brasil, Sun., eves.; Mike Levine Jazz Ensemble, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Viva Brasil, Wed.; Dave Alexander, Thurs.; 1823 Union, 346-3248.

The Scene: Tommy Smith Trio, Nov. 20-23, with special guest Sonny Lewis on tenor sax; and on Nov. 27-30 with Larry Blackshear, percussionist; 2301 Fillmore, 567-0593.

United State Cafe: Gabriel Gladstar, Nov. 20 and 27; Honey Creek, Nov. 21; Bobby Kent and the Christian Cadillac, Nov. 22; Ladies at Nite, Nov. 24; Richard Garneau, Nov. 25, classical Indian music; Laura Allan, Nov. 26; Koon, Nov. 28; Jumpin' Jupiter, Nov. 29; 1538 Haight, 864-9559.

Wharf Tavern: Gypsy, Tues.-Wed.; Cayenne, Thurs.-Fri.; Gypsy and Cayenne, Sat.-Sun.; auditions, Mon.; 101 Jefferson/Mason, 441-5515.

EAST BAY

Bacchanal: Moon in Taurus, Nov. 23; open women's reading, Nov. 26; Cheryl, Nov. 30; all 8:30 pm; 1369 Solano, Albany, 527-1317.

Big Art's: Bold Truth, Fri.-Sat.; 2517 Durant, Berk., 845-9690.

Bishop's: What Happens when an Underpaid Cook Visits Yugoslavia? slide and talk, Nov. 20; women's night, Nov. 21, with Ways of Meringue; Gary Lapow and Dan Goldensohn, Nov. 22; Songs from Two Brothers; women's week, Nov. 23-29; Dialectical Sound Ensemble, Nov. 30; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: Ray Park and friends, Nov. 22, bluegrass

with old time fiddling; Good Ole Persons, Nov. 29; 4218 Piedmont, Oakl., 654-6321.

Flaming Steer: Lady Gracie, Fri.-Sun.; 1229 23rd Ave., Oakl., 532-6216.

Freight and Salvage: Bluegrass Cardinals, Nov. 20; Lawrence Hammond and the Whiplash Band, Nov. 21-22; hoot, Nov. 25; Will Scarlett and Peter Berg, Nov. 26; Arkansas Sheiks, Nov. 28-29; 1827 San Pablo, Berk., 548-1761.

Gentlemen's Quarters: Daryl R. James, Nov. 21-23; Cocoa on the Go, Nov. 28-30; 5018 Telegraph, Oakl., 654-9511.

It Club: Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Jerry's Stop Sign: Down Home and Future Shock, Nov. 20 and 27; Ways of Meringue, Nov. 21 and 28; Peak, Nov. 22; Dick Oxtot and the Golden Age Jazz Band, Nov. 25; Ore and Space Cadets, Nov. 26; Rust River, Nov. 29; 1048 University, Berk., 849-2501.

Keystone Berkeley: East Bay Stroke, Nov. 20; Lydia Pense and Cold Blood plus East Bay Stroke, Nov. 21-22; Baby, Nov. 23; Holly Penfield, Nov. 24; Delta Wires, Nov. 25; Bold Truth, Nov. 26, plus disco; disco, Nov. 27; Earthquake, Nov. 28; Jerry Garcia Band, Nov. 29, with Nicky Hopkins, Ron Tutt and John Kahn; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Centro Legal de la Raza, Nov. 20, music by Jose Luis Orozco and Flor del Pueblo; Kemy and Mario, Nov. 21; Songs of Latin American Struggle; music by Grupo de Liberacion, Nov. 22; free concert, Nov. 25; film series, Nov. 26, "The Promised Land" from Chile; the Pyramids, Nov. 28; benefit for CASA, Nov. 30; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, Nov. 20 and 27; Becky Thompson and Michael P. and Michael Stewart, Nov. 21; Bay Area Comedy Troupe, Nov. 22; Rosie and the Riveters, Nov. 23; poetry, Nov. 24, with John Mathias, Leslie Smith and Ely Le Lys; Jean Desarmes Reggae Blues Band, Nov. 25; Oo-Bop-She-Bam, Nov. 26; Kicks, Nov. 28, plus J. C. Caldwell; Ways of Meringue, Nov. 29; Abukhar, Nov. 30; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money and Peak, Nov. 20; Earthquake and Kathi McDonald, Nov. 21; Back Road, Nov. 22; Greg Kihn, Nov. 23 and 30; the Soul Syndicate, Nov. 24; Jamaican reggae; Nielsen-Pearson, Nov. 25; Little Roger with Fleshtones, Nov. 26; Grayson Street, Nov. 27; Stoneground and Sylvester, Nov. 28-29; 2504 San Pablo, Berk., 848-9696.

The Odyssey: hoot, Mon.-Tues.; Richard Harley Brown, Wed.; Vilma, Thurs.; Bernie Jay, Fri.; George and Al, Sat.; jam, Sun.; 2033 San Pablo, Berk., 841-0902.

The Point: guitarist George Barnes and trio, Sun., 5-9 pm; 32 Washington St., Point Richmond, 233-4295.

Starry Plough Irish Pub: Sean and Melissa, Nov. 20; Graineog

Ceili Band, Nov. 21; David Garthwaite and the Bay City Crackers, Nov. 22; open mike, Nov. 25, call at 7 pm to sign up; dance band with Dynamite Annie Johnston and Michael Montalto, Nov. 26; 3101 Shattuck/Prince, Berk., 848-9560.

West Dakota: Bourbon Street Irregulars, Nov. 20; Delta Wires, Nov. 21-22; Grayson Street and Johnny Tolbert and DeThangs, Nov. 23; Lonesome Tumbleweed, Nov. 24; Salsa de Berkeley, Nov. 25; Clover, Nov. 26; Obeah, Nov. 28; Salsa de Berkeley, Nov. 29; Cris Williamson and Fools Unlimited, Nov. 30; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Andy Capp's: Gary Smith Band, Nov. 20 and 27; Fever, Nov. 21-22; Gilde, Nov. 26; Lady Bo and the Family Jewel, Nov. 28-29; 157 W. El Camino, Sunnyvale, (408) 736-0921.

Bodega: Nielsen-Pearson Band, Nov. 21-22; Jackson Street, Nov. 25; Garcia Brothers, Nov. 26 and 28-29; 30 So. Central, Campbell, 374-4000.

Country Road South: Highway One, through Nov. 22; New Memphis, Nov. 23-24; 1425 Burlingame Ave., Burlingame, 343-7170.

Groucho's: Brass Horizon with Rick Stevens, through Nov. 22; Stroke, Nov. 24; Mongoose, Nov. 25-29; 1875 South Norfolk, San Mateo, 341-2661.

Inn of the Beginning: Shadowfax and Valley, Nov. 20; Barbara Mauritz and Sarah Baker Band, Nov. 21-22; Mose Allison, Nov. 24; free rock, Nov. 26; Nielsen-Pearson Band, Nov. 28-29, plus Soundhole; free folk every Sun.; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

MacArthurs: Romona, Nov. 20-22; Shadowfax, Nov. 27-29; 218 Sir Francis Drake, San Anselmo, 453-8600.

Nashville West: Jerry Clark and the New Breed, Mon.-Sat.; Mudd, Fri.-Sat.; 193 Commercial, Sunnyvale, (408) 732-7730.

Odyssey Room: Lydia Pense with Cold Blood, Nov. 24; Scare Crow, Tues.-Sat.; Brotherly Love, Sun.; 799 E. El Camino, Sunnyvale, 245-4448.

River City: Luther Tucker Blues Band, Nov. 20; Azteca and Voudouris and Kahne, Nov. 21-22; Mark Levine Jazz Ensemble, Nov. 23; Allair and Mitchell, Nov. 24; Scratch Ensemble, Nov. 25; Fairfax Street Choir, Nov. 26; Chris Ducey and Kathi McDonald, Nov. 28-29; Kai Winding Quartet, Nov. 30; 52 Bolinas Rd., Fairfax, 457-1858.

Sleeping Lady Cafe: Chic Edwards plus Honey Creek, Nov. 20; Harmony, Nov. 21; Dave Alexander, Nov. 22; the Stardusters featuring Pamela Polland, Nov. 23; poetry, Nov. 24; Susan Karp, Nov. 25, plus Hubbard, Moore and Forde; hoot, Nov. 26; De Luna-Scheider Band, Nov. 27; Silver String Macedonian Band, Nov. 28; Richi Ray, Nov. 29; Maria Hunt plus Children's Valley Voices, Nov. 30; 58 Bolinas Rd., Fairfax, 456-2044.

Sophie's: Garcia Brothers, Nov. 20-22; Gary Smith Band, Nov. 25 and 28-29; 260 California, Palo Alto, 324-1402.

GAY

Third World Gay Caucus, new political-social group affiliated with BAGL, meets Mon. eves. in SF and East Bay. For more info call Carrie (653-8297) or Randy (621-4716).

Thanksgiving Dinner, Nov. 27, 1-6 pm, S.I.R. Center, 83 6th St., SF, 781-1570.

Two films, "The Queen" and "Mr. Tri-State," Nov. 20-21, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, \$1.

Pat Bond tells how it used to be in SF from a lesbian's perspective, Nov. 21, 8:30 pm, Full Moon coffee house for women, 18th St./Eureka, SF, 864-9274, \$1 donation.

Lesbian Political Exploration, part 2, an outgrowth of earlier conference sponsored by BAGL, Nov. 22, 9:30 am-4 pm, workshops on class, race, lesbians and the left, plus discussion on forming a lesbian umbrella organization. Bethany Church, Clipper/Sanchez, SF, 431-1414, free, childcare provided.

Bay Area Gay Liberation meets, Nov. 20, 7:30 pm, S.I.R. Center, 83 6th St./Mission, SF, call 431-1522 for more info.

Group jogging: Market Street Run, Nov. 30, meet at the SF Ferry Bldg. at 10 am, call 626-9081 or 626-1350 for more info.

Gay Self Defense and Body Awareness class, every Sat., 3 pm; 15 Lafayette/Mission, SF, 826-2631 or 771-1450, \$1 donation.

Society for Individual Rights membership meeting every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am-1 pm; 83 6th St., SF, 781-1570.

Lesbians In Law discussion series, final meeting, Nov. 23, 4-6 pm, Full Moon coffee house for women, 4416 Eureka/18th St., SF, 864-9274.

Gay problem drinkers group, for problem drinkers and those close to them; every Tues., 7:30 pm, Pacific Center, 2329 San Pablo, Berk., 841-6224.

Society for Individual Rights membership meetings every Wed., 8 pm; also job counseling, Tues.-Fri., 10 am-1 pm; 83 6th St./Mission, SF, 781-1570.

American Indian Gays (women and men) are forming an organization, to get involved call 431-2553.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, 1005 Market, Rm. 402, SF, 861-8689.

Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM), 848-6767.

Lesbian Rap, every Thurs., 8 pm, South County Women's Center, 25036 Hillary St., Hayward, 537-2112.

Gay Men's Rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578.

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Wanted: warm, loving, well-to-do professional woman who likes children and desires a relationship with an indolent, literate, sometimes witty closet lesbian who likes the good life but can't afford it. No living together. Only feminists need write. P.O. Box 576, Tiburon, CA 94920.

Man, 50, fun-loving, caring, active, together, transactional analysis student; seeks counterpart for open growth relationship, 965-1372.

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I am gay, 36, looking for a feminine, warm, attractive, articulate, mature, sensual, loving woman who is interested in the arts, traveling, out of doors, healthy living with humor. If interested please call 648-9383 between 5 and 6 pm and ask for Emille.

Bi-Guy to meet Bi Oriental, Eurasian, Polynesian chick. 18-30. Into good life/fun, parties, beaches, trips, meeting groovy swinging people who also like to just stay home and groove on TV and good food. 437 1/2 Hyde, Box 157, SF 94109.

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I'd like to meet you if you are a very intelligent unattached woman in the East Bay/SF, people-loving, very independent, feminist, feminine (in your own way), with things in your life that are important to you. I am a UC prof., 32, creative, intellectual, playful, sensitive, sensual, sometimes childlike, very busy, energetic. Non-smoking, non-drinking, nonmystical. I like children; expect to have my own and raise them with a woman I love. George, 2503 Elsworth Apt. 2, Berkeley 94704.

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Mature, attractive, unattached female, well-travelled, well-rounded and well versed in the vicissitudes of life, would enjoy male companionship of a similar persuasion. Write: Guardian Box 10-8-A, 2700 19th St., SF, CA 94110.

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Seeking evening/weekend work as car-
penter's apprentice. Conscientious,
hard working, refs. Call Jane, 285-
5966, evenings.

Carpenter's Apprentice
Work wanted by responsible Japanese
man. Have Union membership. T.
Kogiso, 826-2407.

ENTERTAINMENT BILLBOARD

FESTIVE BAROQUE
CHAMBER MUSIC
for your wedding, Christmas party, or
art opening. Call Alan 864-6030 or
Gretchen 661-9857.

GOING DISCO?

Let FOCALWEST LIGHTING COM-
PANY help. Special effect lighting,
sound, and design. (415) 391-2435.

Talented Classical Guitarist, 10 beau-
tiful years. Seeking engagements, i.e.
campus, private parties, weddings,
clubs, restaurants, etc. Minimum work-
ing wage. Sergei Bassehes—564-6554.
Will accept professionally oriented
students.

ENTERTAINMENT
for Children's and Adult parties.
Christmas specialties. Consultation
free. 453-5533.

FOOD

NATURE'S SUNSHINE HERBS AND TEAS

The first herbs in capsules. For list
and prices, write: Kountry Kitchen
Products, 77 Granada Drive, Corte
Madera 94925.

PROTOVITAMIN B-15

You can't BUY it. But you can
MAKE it for pennies! Russian scien-
tists say B-15 burns fat, slows aging!
Others say detoxicant, energizer. In-
formation and easy directions. Mail
\$3 to Medilex, 635 Post Street, San
Francisco 94102.

SWEET COOKIN'

Food for Thought
Catering, Reasonable
921-2521

Juicers, All New Used Rentals Trades
Headstands (Porta Yoga) Distillers
Dehydrators Hal Stewart 835-4279.

GARAGE SALE

MAGICKAL books, exotic imports,
tons of beads & craft items + records,
households goods, etc. Nov. 22 & 23
only. 10-5 pm. 301 Castro.

Huge graphics sale from two private
collections. Originals by Frederick
Remington, Marc Chagall, Miro, Pi-
casso, Kandinsky, Winslow Homer,
Hogarth, Curtis photogravures and
others. Hundreds of 19th Century
lithographs of many subjects. Old ad-
vertisements and other nostalgia. All
matted or framed for wonderful
Christmas gifts. Much more. Satur-
day and Sunday, November 22nd &
23rd. 10-4:30. 1233 Shrader St., SF.

GROUPS

SF UNITARIAN CENTER'S
SINGLES PROGRAM
LIB MEN LIB WOMEN - Meet new
people, explore new ideas in small
group discussions on topics of inter-
est to single people. Every Monday
at 7:30. Donation \$2.
DOORS TO AWARENESS - An eve-
ning of awareness experiences focus-
ing on relating deeply to others and
on developing relationships. Every
Friday, 8 pm. \$3 donation.
1187 Franklin St.
776-4580

Group openings - men for mixed
group. Co-leaders trained in gestalt
and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
567-4666 days 692-4773 eves.

PAIRING GAMES

Enhance intimacy in all relationships.
Focus on communicating deeper feel-
ings, awareness, expressiveness, trust.
We'll use gestalt, guided fantasy,
sharing raps in warm Berkeley en-
vironment.

6-WEEK WORKSHOP-\$30
Denny Bridgeman, 549-2269

SELF LOVE WORKSHOP

2-hour Wednesday evening sessions
with Molly Willett, M.A., Humanist
Psychologist and author of forth-
coming book, LOVE FOR THE
SELF. Men and women. \$10/session.
Twin Peaks, SF. Phone 388-3692.

HARRAD HOT SEAT

People meeting people in a structured,
caring environment. Find what you
want every Wednesday evening. Oak-
land, 492-37th Street at Telegraph.
654-2474. 7:30 pm. \$2.

EVER THOUGHT ABOUT

living a sexually open relationship? A
triad or group marriage? Would you
like to meet people who are living
these alternatives? This is the group
for you. Harrad Life Institute, 414
Fairmount Ave. #201, Oakland,
652-9050.

ADVENTURES IN CREATIVITY

Shy? Want to overcome it? Dissolve
the barriers that prevent you from
totally experiencing yourself and other
people. Enjoy a safe, relaxed setting
in groups or individual. Group now
forming. Call 777-1323.

SINGLE AGAIN

Open Singles Group. Wednesday eve-
nings, 7:45. \$2. SF Jewish Communi-
ty Center. 3200 California St.
346-6040. Program director: Barbara
Zimmer.

GAY PROBLEM DRINKERS

Supportive group for gay men and
women who want to stop drinking.
Pacific Center, 841-6224.

PEOPLE ENGAGED IN ALTERNATIVE LIFESTYLES

A support group for women involved
with bi-sexual men. P. O. Box 26703,
San Francisco 94126.

T-A GESTALT GROUPS

Let go of old self-destructive ways
and decide how you will live your
life. Weekly groups meet for series
of 6 sessions, \$50 or MediCal. Also
occasional weekends and free intro-
ductory sessions. Call 548-7474.

CHALLENGES OF BEING SINGLE

Lectures, group discussions, socializ-
ing, and refreshments. Every Tues., 8
pm, with Charles Fracchia and De-
borah Roberts.

Nov. 25—"Being Single During the
Holidays."
1st Unitarian Church, Franklin/Geary,
SF.

SEXUAL GROWTH

means becoming more aware and af-
firming of self and others as unique
sexual persons. On-going, weekly
small groups for m/w of all sexual
orientations. Flexible fees. For free
consultation call Jack Morin, doctor-
al researcher and facilitator of sexual
growth processes, 648-2417.

EXPAND YOUR LIFE

Discover new ways to establish ful-
filling relationships. Communication
can produce happiness & intimacy.
Attend our drop-in Sexuality Semi-
nars, \$3. Resource Center for Human
Relations. 653-8901.

IS YOUR SUBCONSCIOUS WORKING FOR YOU OR AGAINST YOU?

Psychoenergetics makes you master in
your own home. Fantastic experience.
Guaranteed. 922-8873.

Men interested in sharing their ex-
periences in men's consciousness
raising group call Willy. 549-0948,
Berkeley.

READY FOR LIFE TO BE A BALL?
Psychoenergetics opens all the doors.
Guaranteed. 922-8873.

DREAM WORKSHOP

A Jungian Approach

The creative aspect of the workshop
includes dreamwork, painting,
poetry, writing and other creative
forms of expression which will
enable us to activate our imagina-
tions as well as become more in-
touch with the nature of the un-
conscious. Sessions starting Mon.
eve., Dec. 1, 7-9:30 pm; Tues.
afternoon Dec. 2, 1-3:30pm;
Wed. eve., Dec. 3, 7-9:30pm at
the SF Jewish Community Center,
3200 California St., Call 346-6040
or 567-8921 (home).

LESBIAN MOTHERS GROUP

Supportive group for gay mothers
meets Wednesdays at Pacific Center,
Berkeley. Childcare provided. 841-
6224.

DOING THE WORK
YOU WERE REALLY MADE FOR?
Psychoenergetics can take you to it.
Guaranteed. 922-8873.

Seth Discussion/Study Group. Any-
one interested in forming an informal
Seth Group? Call Neville, 864-9210.

WANT TO BE SUCCESSFUL
AT ANYTHING YOU TACKLE?
Psychoenergetics clears up your self-
image for success in anything and ev-
erything. Guaranteed. 922-8873.

TUESDAY NIGHT AT HOME

Share good feelings, meet fun people,
beautiful Sunset home, fireplace,
wine, goodies, rap, 7:30, 1854 23rd
Ave., SF. \$4.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and
up. Supreme Rug Cleaners, 2931
Geary Blvd. 752-9300.

BEAUTIFUL FOLDING BEDS

Futon mats. Zafus. Extra warm com-
forters. Folds into couch, chair,
cushion. Comfortable, compact
furniture. Also folding and box wood
frames. Order early for holiday
guests.

The Golden Nagas
3103 Geary 752-7693

WOODEN SPOOL TABLETOPS
Unfinished \$10-\$15; finished \$20-
\$30. Diameters: 3'9", 5'6", 6', 6'6".
Evenings, 587-5589.

THE BEST OF TELEGRAPH AVENUE

is coming. A collection of the finest
gifts from the Bay Area's most skilled
craftspeople.

SITTING CUSHIONS &

Folding Mats patterned after func-
tional Japanese designs. For medita-
tion, yoga, sleeping, etc. Also avail-
able—comfortable drawstring pants.
Fine quality materials, workman-
ship. Variety of colors and fabrics.
Free Brochure.

ALAYA STITCHERY

Zen Center, 300 Page St., SF 94102
863-0249

INSTRUCTION

THE LUSTGARTEN TECHNIQUE
BODY CONDITIONING
AND
DISCO DANCING

Classes by Karen Lustgarten, Chroni-
cle Exercise Columnist and the Bay
Area Discotheque Consultant. Tone/
condition unused muscles, or learn
the newest Disco dances 285-1138.

HATHA/RAJA YOGA CLASSES

Daily classes in Hatha Yoga. Special
Beginner and Intermediate courses.
Meditation courses also. Teachers
personally trained by Swami Vishnu-
Devananda. Vrindavan Yoga Farm,
Grass Valley, Ca. available for re-
treats. International Sivananda Yoga
Community, 1385 7th Ave., SF.
564-2497.

Tutoring-Mathematics, Physics,
Ester Buck (MA), 2542 Hilgard,
Berk, 1st floor, rear. TH8-3346.
Phone hours: 7-7:30pm. Rates
reasonable.

CLASSES IN NATURAL COOKING

In natural environment
with emphasis on inexpensive and
nutritious vegetarian foods at Orr's
Hot Springs, naturally. \$65 includes:
tuition for 3 days, lodging & meals,
& unlimited use of the hot mineral
waters. For more info/reservations,
call or write: Mitch Robuck, Star
Star Route 1, Box 7, Orr Springs, CA.
(707) 462-6277.

Beginners course in Karate for women
starts Nov. 4. Again Jan. 5. 431-
5657. \$20.



FOR SALE/WANTED ads only.

\$2 for 2 lines or less. (about 10 words)

1. Ads **MUST** be private party ads.
2. Items for sale **MUST** be \$50 or less.
3. Price **MUST** be included in the ad.
4. Wanted ads **MUST** include what you are willing to pay. (\$50 or less)

ADS FOR FREE ITEMS WILL BE RUN FREE!

(You must say it's free in the ad)

Send to GUARDIAN CHEAPOS, The Guardian Building, 2700 - 19th
Street, SF, CA 94110

Guardian Cheapos, The Guardian Building, 2700 - 19th Street, SF, CA 94110

HATHA YOGA
It's worked for 3000 years. Learn exercises to tone, balance your body; relax your mind. Excellent for beginners curious about Eastern health techniques. Easy, enjoyable. Monday 6 pm; Lutheran Church, 3126 22nd St., Tuesday 6 pm; Unitarian Church, 1187 Franklin. Call 567-8137 before 8 am after 8 pm.

SELF-HYPNOSIS
Learn self hypnosis. Private and group sessions. One hour free consultation. Call Jean Richards 626-6649

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

Modern Language Workshops:
FRENCH*GERMAN*SPANISH*RUSSIAN
(Also English for foreigners)
Experienced teachers/Private lessons.
(415) 989-4110/282-2992

PRE-RAPHAELITE DRAWING
19th century technique for teaching Academic drawing. Beginning—Advanced. Instructor teaches at C.C.A.C. Oakland, 834-5560.

Workshops in Gurdjieff-Ouspensky etc./\$30 per month. 821-4094.

THINK LIFE CAN & SHOULD BE BETTER?
For sure! Psychoenergetics opens up your world. Guaranteed. 922-8873.

Massage Workshop
Nurturing Integrative Massage, Breath Relaxation, Hot Tub. Dec. 5, evening, and Dec. 6. Sheila, 655-6538.

Beginners' course at Artemis School of Karate for Women starts Jan. 5. \$20. 431-5657/824-3189.

SELF-HEALING
You name it, psychoenergetics can make you master in your own house. Guaranteed. 922-8873.

INSTRUCTION DANCE
Spiritual Dance
Classics, Modern Techniques, Hatha Yoga, Improvisations. Experience your human divine qualities. Karima—282-6037.

Learn to Dance
Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

ORIENTAL DANCE
Wednesday Evenings, Classical Belly dance. Continuous classes for beginners. Trained, professional dancer. Excellent instruction. Kûçûk Hanem, 626-1556 noon to 6 pm.

INSTRUCTION MUSIC
Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience, B.A., credentialed, Oakland. Jull Moscovitz, 532-5034.

Guitar Lessons
All styles & theory. Bob the Smiling Professional. Both sides of the Bay. 763-6520.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Piano Lessons: experienced teacher, performer; soloist SF Symphony, Berkeley Promenade Orchestra, Arch Street, Oakland Ballet; BA UC Berkeley, graduate student SF Conservatory. Joel Tepper, 547-1895.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles . . . Beginning thru advanced. Richard 285-5251, 282-6548.

PIANO & THEORY
By experienced SF Conservatory graduate, specializing in Beginners, Adults, and children from age 8. 346-5523 after 5 pm.

CLASSICAL/JAZZ FLUTE
Experienced, professional teacher accepting students, beginning through advanced. Studied with Pappoutsakis. Five years teaching experience. Erik, 864-4168.

VOICE
Strengthen Head and Chest Registers, Purify Vowels. Hour and Half-Hour Lessons.
Frank 752-2494

CELLO LESSONS
Teacher has openings for students. All ages welcome. Mr. Gardner, 841-4400.

Drums, Vibes & Marimba
Private lessons taught in San Francisco (Sonoma on Mondays). Doug Johnson—(415) 752-0666.

MANDOLIN LESSONS
Old time American, French Canadian Irish tunes & technique, song backup. \$5 per lesson. Valerie 282-2173, 824-7660.

Piano: Classical, boogie, and non-secularian harmony, taught with care from the roots up. \$5/hour or barter. First lesson free. Danny, 824-7882.

THE PIANO STUDIO of William Oden, El Cerrito. Graduate performance degree. Beginners and advanced students welcome. 524-7227.

IF YOU HAVE A PIANO, why put off lessons? Call experienced teacher, Dennis Johnson, SF, 564-1982.

Put some rockin' in your stocking at the University of Funk. All the notes that are fit to hit. Rock, Blues, Jazz, Country, Funk. Lessons, Theory, Workshops. Register by Nov. 26 for Dec. 1 semester. Call for interview. 334-5702.
Blue Bear Waltzes School of Music, 2403 Ocean Ave., SF

Private lessons in jazz guitar and theory. 10 years experience, bachelors degree. \$6 per hour. 922-6436.

FLUTIST
Teaches Classical, Jazz, Rock, Folk. (beginning and advanced). Music Degree - Studied and performed with members of the Chicago Symphony and Paul Horn. Reasonable rates. 647-5750.

LIFESTYLES
DISTINGAY
Discreet Gay Introduction Service. Our only objective is in bringing two compatible people together. 777-1045.

SINGLES!
Now meet someone really exciting and perhaps even date next week! To receive free information call: 421-3322 Anytime, DATIQUE.

Psycho energetics
Is the ultimate in self-improvement, self-realization, self-transformation. Guaranteed to work for you. 922-8873.

IN FOCUS
Attractive Bay Area Couples: Swing parties - Friday & Saturday. Personal introductions. Discussion groups - Wednesdays. Call now 465-0703.

Sexually relating to more than one? Committed and slightly committed relationships meet...talk...get to know others at our encounter/rap group. 7:30 to 10 pm...then join our trip to public coed sauna for whatever. Thanksgiving week, Friday, Nov. 28. Other weeks each Thursday. \$3/relationship (sauna extra). OPEN CIRCLES 626 Colby St. 239-7095. No singles please!

SINGLES
Join our social club of sincere ladies & gentlemen. All ages, races, & occupations (executives, professionals, policemen, technicians, craftsmen, housewives, secretaries, teachers, etc.) from the Bay Area who, like you, are seeking wives, husbands, friends. See the profile of every opposite sex member & choose for yourself. As selective & confidential as you wish. Low fee. Free literature. Call 24 hrs. 771-6616 or write IMS, 2115 Van Ness Ave.

U-CHOOSE UR-DATE

LOST & FOUND
Lost: 7" x 9" black vinyl zip up book. Vic. downtown/Mission/Castro. Contents extremely valuable to me. Reward. 981-1847.

Reward for black and white female English Sheepdog mix. Wearing white collar. Eilene or Don, 864-7028.

METAPHYSICAL
ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.) In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

PALM READER
Past, present and future. Advice on all problems. Help in Love, Business, Health. Call for directions and appointment. Madame Rachel, (707) 545-5568, (707) 545-7397

Aura Portraits
Color drawing of the energies you emanate. Includes psychic cleanup and centering. Inquiries—Call Paula, 285-1733.

OTHER LIFETIMES UNLIMITED
Treat yourself to the real experience of discovering who you were in other lifetimes. Call for appointment: Deon, 564-7021/989-4217.

Tarot Card Readings
Pay for Tarot and get a Psychic, or Palm reading free! 922-4414.

MISCELLANEOUS FOR SALE
Attention Fleamarkets: 22 cases/spray paint, industrial reg. \$27/doz closeout-all colors-\$7.50/doz. Gals. reg. \$14.90-closeout \$4 take all. Colberg Supplies 621-3415.

16mm Kodascope Projector
Can use for making Optical Printer. In excellent condition. Consider highest offer. Write: Henry, 1315 Fitzgerald, San Francisco.

ANNUAL TEXTILE BAZAAR
Batiks, tapestries, rugs, jewelry, baskets, etc. from Indonesia, Africa, Middle East and Sind. Saturday and Sunday, November 29 & 30. Fiberworks, 1940 Bonita Ave., Berkeley. Admission free.

Surplus Laboratory Chemicals, Huge Stock. Laquer Thinner, Mylar Plastic, Blank Circuit Boards. Half Price. 893-8257.

Quilts, old patchwork, \$30 up. Also piano shawl, jacquard tapestry, afghan, wool comforter, etc. 653-9486.

THE BEST OF TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

MISCELLANEOUS WANTED
Pinball Machines Wanted!
We want your old flipper games, in any condition. Bill, 221-8825 anytime.

WE BUY HOUSEHOLD GOODS
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

MUSIC
Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

Instruction
Specializing in Music for Guitarists. Books/Sheets/Methods/Collections/Accessories. Classical to Jazz. Guitar Studio, 332 Gough St., 431-0511.

NEED A GIG?
Or looking to put one together . . . Call THE MUSICIAN'S SWITCH-BOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

PIANO TUNING AND REPAIR
652-6789

For Sale: Electrovoice SRO 15" Bass Speaker, similar to Altec-Lansing, used 2 mo. \$50 firm. 332-5669.

LEAD SHEETS AND ARRANGEMENTS
We'll write out or arrange your tunes neatly, accurately & cheaply. We have copyright info and we're also available for conduction. 647-5750.

Organ-Gibson portable, 23 stops, single board, 6 octaves. Amp - Ampeg B-15N, bass/organ, 4 inputs, 15" speaker, dolly. Bass-Electra. Best offer on each. 391-2221.

WEEKLY!

Deadlines are Friday at 3:30

Send classified ads and payment to: BAY GUARDIAN CLASSIFIEDS, The Guardian Building, 2700-19th St., SF, CA 94110
All ad costs must be paid before initial insertion.
No refunds or cancellations made after deadline.

Single Issue Rates

(Charged by the word. Phone numbers, "a", "and", "the" count as one word).

BUSINESS CLASSIFIEDS: \$4.50 (minimum) for the first 15 words; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business). **2 ISSUE MINIMUM**

NON-BUSINESS CLASSIFIEDS: \$3.25 (minimum) for the first 15 words; 20¢ for each additional word.

"Ask about bulk rates for style and content variability."

Style Options

(In addition to the minimum word rate.)

6 PT. CAPS ARE 15¢ PER WORD
11 PT. TYPE IS \$1 PER LINE

24 Pt. Type is \$2.50 per Line

SPACING CHARGE: (Centering, flush left, flush right.) 35¢ per line. One line per ad centered free.
GUARDIAN BOXES: \$5/month. Mail forwarded ONCE 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.

"Ask about inserting logos and line borders to make your ad stand out."

Discounts

15% DISCOUNT = one ad inserted in 6 consecutive issues.
10% DISCOUNT = one ad inserted in 4 consecutive issues.
5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and ½ year contracts for big savings!"

Publisher not responsible for ad errors beyond first insertion without notification.
All advertising is subject to publisher's approval as to text illustration and character.

Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

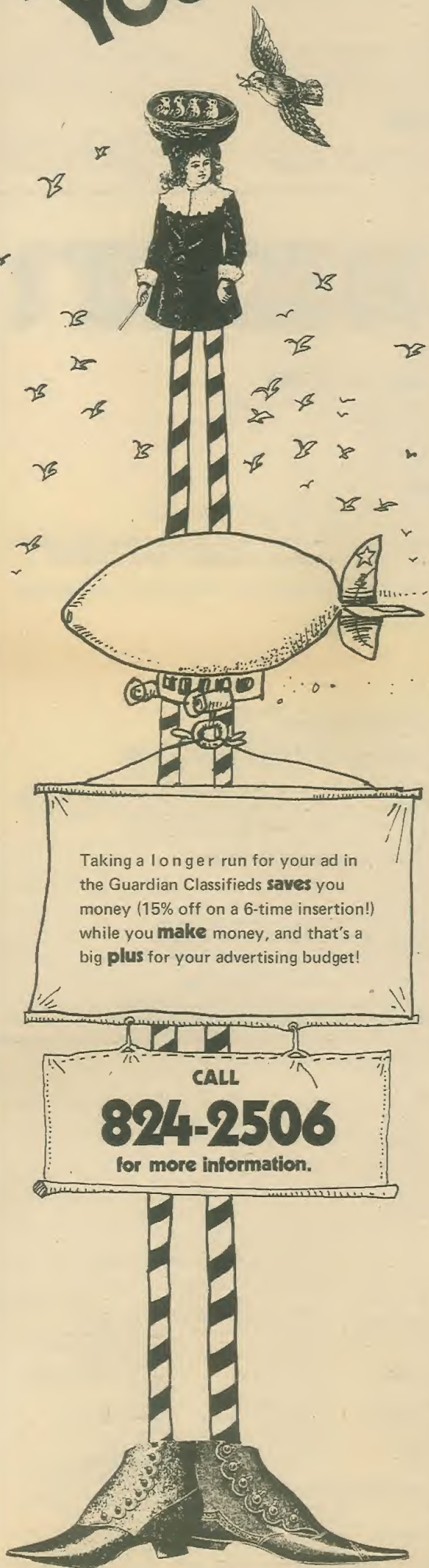
NAME _____ Number issues to run _____
ADDRESS _____ If late, publish following issue? yes? no?
CIRCLE CATEGORY: _____ Amount enclosed _____

Personals	Employment Wanted	Miscellaneous for Sale	Rentals - Wanted
Business Personals	Entertainment/Billboard	Miscellaneous Wanted	Rentals - Shares
Art Services	Garage Sale	Music	Rentals - Shares Wanted
Arts & Antiques	Groups	Outdoors	Rentals - Sublets
Automotive	Home Furnishings	Performing Arts	Rentals - Sublets Wanted
Boats & Sailing	Instruction	Pets	Rides
Books & Publications	Instruction - Dance	Photography	Schools
Childcare	Instruction - Music	Professional Services	Special Notices
Clothing	Lifestyles	Records & Tapes	Travel
Computer Dating	Lost & Found	Real Estate	TV & Stereo
Counseling	Metaphysical	Rentals	Unique Services
Employment			Vacation / Retreats

HOME SERVICES SECTION:		
Carpentry	Electrician	Locksmith
Carpets / Floors	Gardening	Misc. Home Services
Design & Renovation	Household Repair	Moving / Hauling
		Painting

MAIL TO: GUARDIAN CLASSIFIEDS, THE GUARDIAN BUILDING, 2700 - 19th Street, SF, CA 94110

\$\$\$ MADE WHILE YOU WAIT!



Taking a longer run for your ad in the Guardian Classifieds **saves** you money (15% off on a 6-time insertion!) while you **make** money, and that's a big **plus** for your advertising budget!

CALL
824-2506
for more information.

We buy used old guitars, banjos, mandolins, Martin & Gibson. The 5th String, 3249 Scott Street, 921-8282.

OUTDOORS

Custom-made down parkas, bags, vests & quilts. The most colorful down gear in the world. Call Ira, 526-4964.

PERFORMING ARTS

WANT TO BE A COMEDY WRITER?

LEARN TO WRITE AND SELL!
Exciting 8-week Eve. Course
CALL FOR BROCHURE
COMEDY UNLIMITED 333-3337

Want to work in broadcasting? Radio-Television career consulting. For appointment, call 863-1944. Fee.

LEARN TO JUGGLE!
IT'S FUN IT'S EASY
Low Cost Juggling Balls & Clubs
JUGGLER'S WORKSHOP
334-9313

ACTORS/ACTRESSES/MODELS:
Pilot video series now casting. Send photo/resume for more information. Unicorn International, 908A Grosvenor Plaza, SF 94102.

PETS

I am a young employed male of Shepherd-Husky extraction seeking to advance my career as night-watchman-companion. If you need by services, please call 586-1357.

Who will feed your dog while you're away? Pet Sitters' Coop: 655-5831. (Cats, birds, etc.)

Help! I need to place my mellow, intelligent 2 year old German Shepherd-Australian Sheep Dog cross dog in a kind, loving, preferably rural home or ship him back to New Mexico. If you can offer a home or help by providing a large, heavy crate that might meet airline or railway specs., Please call 626-3293. Karen or Alfie.

PHOTOGRAPHY

CAMERA REPAIR
Fast, Guaranteed Service. Free Estimate. Call 525-4202, East Bay.

Creative photographer, portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill-655-9101.

Want to trade my Nikon F body w/ prism finder plus 28 and 135mm Vivitar lenses for good rangefinder. Prefer used Leica w/fast normal lens. Call Jerry, Monday-Thursday 2-5 pm, 824-7660.

PHOTOGRAPHS OF PERSONS, PLACES THINGS. INTERIOR AND EXTERIOR ARCHITECTURE, POSTCARDS, PORTFOLIO. I DO IT LIKE YOU WANT IT. ROLF MCEWEN. 731-5016.

PROFESSIONAL SERVICES

TYPESETTING: quality computer graphic copy for books, brochures, etc. at really low rates. Also design, layout and printing. Call Kim or Jay at Publications Unlimited, 332-9100. Free estimates? Of course!

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 488-4166 anytime.

GUARANTEED DRIVING LESSONS

"Since 1955 Safely"
Better Driving School
SF & Daly City 621-3366

ILLUSTRATION
LAYOUT & DESIGN
Guardian Staff Artist. Reasonable.
Call Steve 668-2148 eves.

GRAPHIC ARTS SERVICES
Typesetting, Design, Layout, Illustration, Silkscreen, Photography, Research, Proposals, Budgets, Resumes, Books and Forms Designed.

MEDIA MATRIX 653-6728

TYPESETTING
Compugraphic. CHEAP especially to movement/community groups. Books, pamphlets, brochures, newspapers, leaflets. What's Your Line Graphics, 968 Valencia St., SF 647-8053.

Referral source for fine and performing artists. Also, placement services. Marin 453-5533 Weekdays.

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

Ghostwriting: Professionals. Papers, theses, researching, etc. Original work, no files or duplications. Writers' Co-op 653-1823.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

GRANDMA'S
ANSWERING SERVICE
Use our number. \$10 monthly.
Courteous and cheerful. 861-5471.

THE BEST OF
TELEGRAPH AVENUE
is coming. A collection of the finest gifts from the Bay Area's most skilled craftspeople.

WASH N' WEAR HAIRCUTS
Terry's Haircuts
2286 Market Street 861-9445
Sassoon-trained, operating own station in relaxed environment.

CHIROPRACTIC
HEALTH CARE CENTER
For Economically Limited
Thursday only
Call Dr. Barry Schenker
(415) 921-1448

MASSAGE
Swedish and pressure point. \$10 first session. Non-sexual. Nita Putnam, R.N. and certified masseuse. 388-2033.

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